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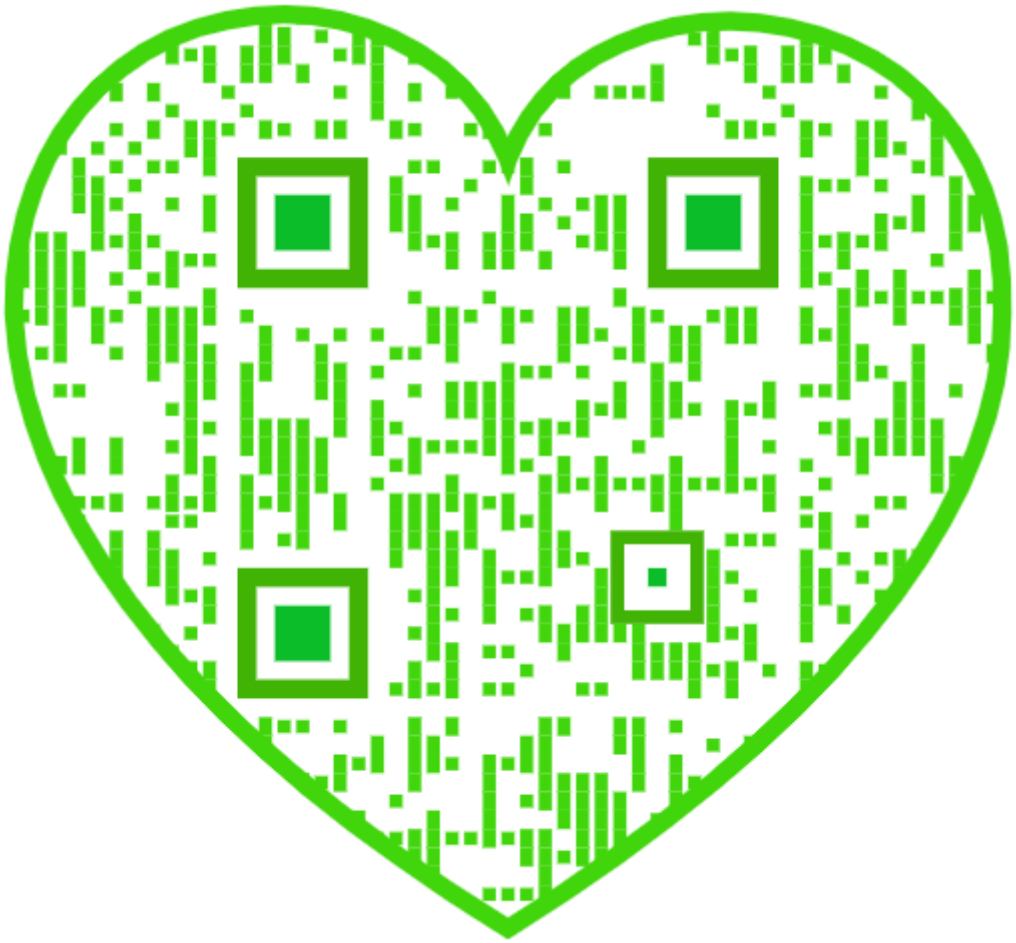

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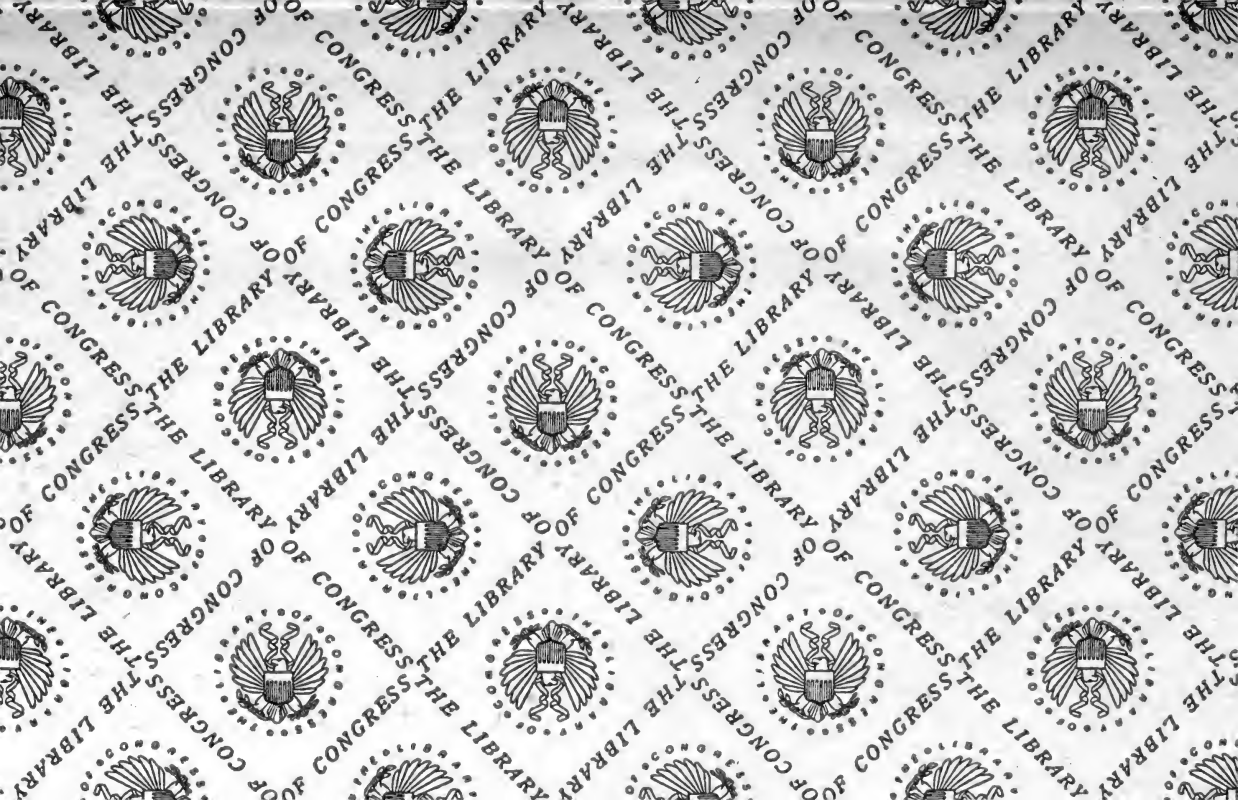
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A Complete Course in Dressmaking in Twelve Lessons

Lesson XII
Men's Clothes
and
Index

How to tailor men's shirts, nightshirts, pajamas, bath robes and drawers. Making neckbands, cuffs, soft collars and neckties explained in detail. Learn to make men's clothes a man's way.

by
Isabel DeNyse Conover

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A COMPLETE COURSE IN DRESSMAKING

BY

ISABEL DeNYSE CONOVER

LESSON XII

HOW TO MAKE MEN'S CLOTHES
CLEANING MATERIALS
INDEX

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LESSON XII

HOW TO MAKE MEN'S SHIRTS AND UNDERWEAR

PART I

Why not try your hand at making men's clothes?

Fig. (1) He'll like the gift you make him

Of course, it would be poor economy to attempt a suit or overcoat. They require careful tailoring every inch of the way, besides a particular cut and a more particular fitting. Making men's coats and suits is a trade quite apart from dressmaking.

But how about shirts and underwear?

HE would appreciate the gift you made

HIM. You'll stretch your clothes' dollar a long way, too, if you spend it over the piece goods counter instead of in the haberdasher shop. A shirt will cost only the price of four yards of twenty-seven inch madras. If you get the making habit, you can cut down on the cost of underwear, nightshirts and pajamas, too.

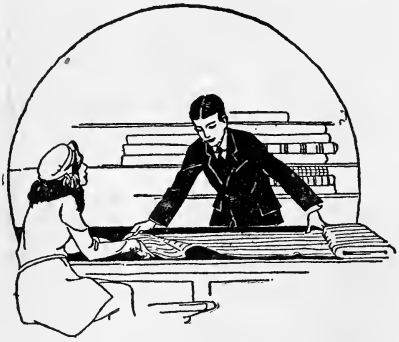


Fig. (2) A shirt will cost only the price of four yards of madras

When you have made your first shirt or pajamas or bathrobe or smoking jacket, you'll be surprised how easily the work slips along. It won't take as long as it would to have turned out some frilly garment for yourself. About the most forbidding statement that can be made about men's clothing is, "There is only one right way to stitch and finish them." It's not like a blouse where you can choose between three or four different ways of turning your seams. Men's shirts

and underwear are not so very difficult to stitch but they must be stitched thus and so, if you expect HIM to like them.

My first little piece of advice to you is to look over the clothes HE already has. Examine the seams—jot down in your memory whether there are two stitchings or one, whether it's a plain seam or a lapped-felled one, whether the garment has reinforcements and linings, etc. Get a good mental picture of how the finished garment, you are planning to make, ought to look.

In this lesson I am going to give you a few examples of different types of men's clothing that are practical for a woman to attempt to make. The making of these garments will serve as a review of many items you have already studied. I shall tell you about the finishing of the various garments but not the pattern making. You can secure patterns for shirts, underwear, etc., from any commercial pattern company. Making men's patterns is also a trade by itself.

You will find that making men's clothes is largely applying the finishes you have learned in making women's and children's clothes.

MEN'S SHIRTS

A Coat Shirt with Collarband: Practically all shirts are made in coat style now, that is with an opening all the way down the front. Fig. 3 is a good example of this kind of shirt.

Be sure your material is really a shirting. A man dislikes having a shirt made out of fabric which might be termed queer. If you choose silk, get a fairly heavy quality. A sleazy shirt goods is never satisfactory. A heavy quality of crepe de chine makes a good looking and good wearing shirt. There are striped habituas, too, that come especially for shirtings.

Medium and fine madras is excellent for a cotton shirt but clumsy heavy madras is not intended for shirts. Fine cambric or muslin are the materials used for plain white shirts.

Almost every man likes a fine silk and wool flannel shirt for the cold weather. Suitable flannels come in endless striped effects.

Cutting the coat shirt: Fig. 4 shows the pieces of the shirt pattern placed on the goods, folded lengthwise through the center. You can buy such a pattern, which will be an

exact duplicate of a ready-made shirt, from any commercial pattern company.

You may find it necessary to rearrange the

Fig. (3) A regulation style coat shirt

pieces according to the width of your material. Follow the plan of placing the largest pieces on the goods first and then fitting in the smaller pieces.

Making a Coat Shirt: About the best advise I can give is the general statement that I have made before. Do as much of the finishing as you can while the pieces are flat,

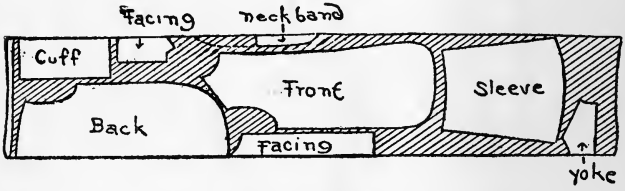


Fig. (4) The shirt pattern arranged for cutting

that is before the seams are closed. It will facilitate the work, to face the front closings first. There are two ways of doing this.

You can cut a facing of the material, hem the back edge and join this to the edge of the shirt as shown in Fig. 5. In this case, after the facing is turned into its finished position and pressed in shape, stitch along the front edge of the shirt about one-eighth of an inch from the edge. Also, at the bottom of the facing stitch from the edge of the shirt to the

back of the facing, from there run the stitching down one-eighth of an inch and then stitch

Fig. (5) Facing the front closing

Fig. (6) Facing the front with butcher's linen

Fig. (7) The front closing completed

back to the front edge. This holds the facing in place. Below the facing turn a narrow

hem on the front edge, continuing it around the bottom and up the vent at the sides.

A somewhat quicker way of finishing the front closing is to use a facing of butchers' linen. This will give a finish on the outside which is identical to the one just described. Cut the facing of butchers' linen, making the back edge the selvedge edge of the goods. Turn under the front edge of the shirt one-sixteenth of an inch, that is, just roll the

Fig. (8) Most shirts have fullness either side of the back

edge enough to turn off the raw edge. Turn under the lower edge of the butchers' linen facing a seam's width and place it along the edge of the shirt, as shown in Fig. 6. Then turn back the edge of the shirt again and stitch, as shown in Fig. 7. Continue the narrow hem around the bottom. A man's shirt has fullness either side of the back to give freedom of movement. Run gather threads at the top of the back as shown in

Fig. 8. Stitch yokes to fronts and backs, making lap-felled seams.

Making Collarband: Stitch around neck to prevent stretching. The collarband must be stiff, so make it three or four ply of goods: that is, interline it with one or two thicknesses of linen or some other firm material. Cut these interlinings the shape of the outside, but without seams. Baste the interlinings to one piece of the neckband. Stitch the two pieces for the neckband together, running the stitching across the ends and top. (See Fig. 9.) Slash the seams around the top and ends. Trim off the raw edges to within one-quarter inch of the stitching. Turn the neckband right side out and press. Stitch around the outer edges again. (See Fig. 10.) Stitch the neckband to the shirt, inserting the

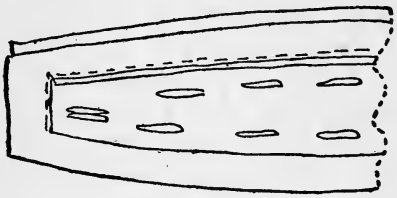


Fig. (9) Interlining the neckband

Fig. (10) Stitching the neckband

edge of the shirt between the edges of the band.

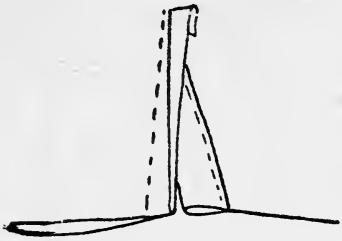


Fig. (11) The sleeve vent

Finishing the Sleeves: Slash the back of the sleeve for a vent. The back edge of the vent is finished with an extension and the front edge with a pointed facing.

Cut the material for the extension one and three-quarter inches wide and about one-half inch longer than the vent. Fold under a seam at the top and stitch one edge of the extension to the slash as shown in Fig. 11. Note that edges of extension and sleeve are even at bottom, but that extension projects nearly a seam's width beyond the slashed edge at top of vent. Turn under the free side of the extension a seam's width, fold the extension through the center and stitch again. (See Fig. 12.)

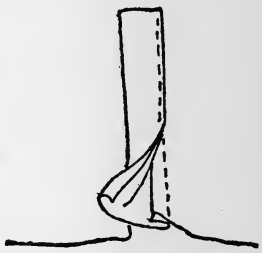


Fig. (12) Facing the back edge of the sleeve vent

The Fig. 13 shows a pattern for a pointed facing which would finish one inch wide. Line *CD* is parallel to *AB* and one inch from it, while line *GH* is parallel to the first two lines and one-half inch from *CD*. Point *E* is centerway between points *A* and *C* and point *F* is one and one-quarter inches above it. In cutting out the pattern add the regulation seam allowance, three-eighths of an inch, at all points.

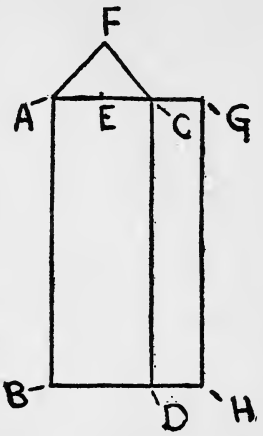


Fig. (13) Diagram for making pointed facing for sleeve

In joining the facing to the front edge of the slash, turn under the top and side *AB* a seam's width and join the edge *GH* to the edge of the slash. (See Fig. 14.) Fold the facing along the line *CD* and stitch as shown in Fig. 15. Lap the facing over the extension and

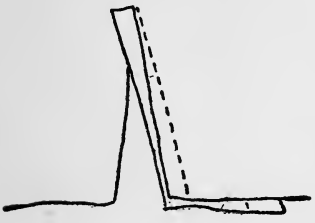


Fig. (14) Finishing the front of the sleeve vent

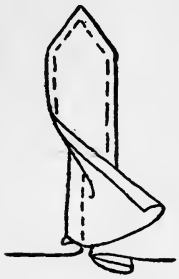


Fig. (15) The pointed facing stitched in place

stitch across the top of the extension as shown in Fig. 16.

Next stitch the sleeve to the armhole with lap-felled seam and join the sleeve and underarm seams in one continuous seam. This seam, too, is best finished lap-felled.

Gather the lower edge of the sleeve as shown in Fig. 17. Note that the fullness is thrown either side of the vent and not at the underarm seam; also that the extension at the back of the vent is turned back.

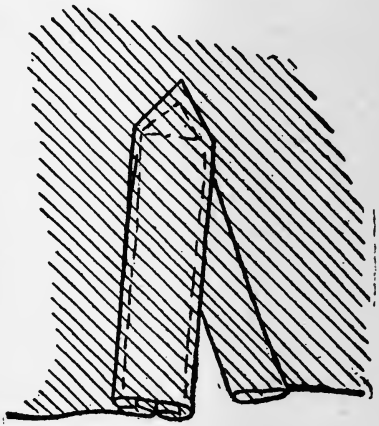


Fig. (16) The vent completed

To Make a French cuff, lay the two pieces for the cuff with the wrong sides of the material together and stitch around the outside. (See Fig. 18.) Cut off the seams diagonally

at the corner, turn cuff right side out, lay it onto sleeve with the raw edges even with the bottom of the sleeve and stitch one thickness of the cuff to the sleeve. (See Fig. 19.) Fold under the free edge of the cuff and stitch it over the raw edges on the wrong side of the sleeve. (See Fig. 20.) Work a buttonhole in the facing and sew a matching button to the

Fig. (17) Placing the fullness in the bottom of the sleeve

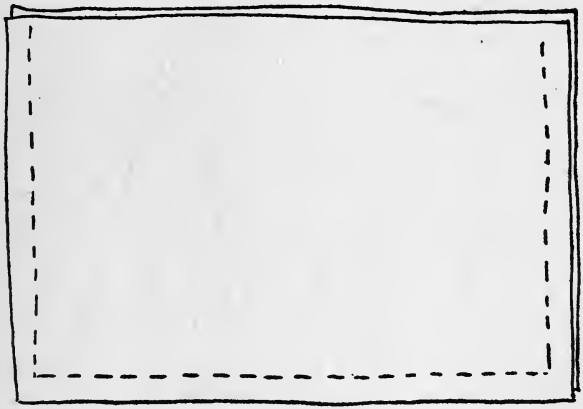


Fig. (18) The two pieces for a French cuff

extension on the vent. Also work four buttonholes in the cuff as shown in Fig. 21. Fold the cuff double and fasten with cuff links as shown in Fig. 22. Turn a narrow hem on the back of the shirt at the lower edge.

Work a buttonhole at the center-back of the neckband and buttonholes in the front of the neckband and left front of the shirt. Sew small pearl buttons to right front.

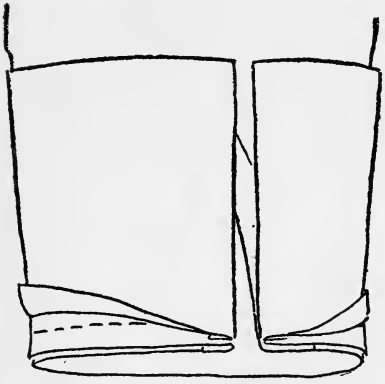


Fig. (19) The first stitching in joining the cuff to the sleeve

An Outing or Work Shirt: With the exception of the collar and cuffs, an outing or work shirt is about the same proposition as the regulation shirt. The usual shirt of this type is made with a detached collar and band cuff, as shown in Fig. 23.

If it's a work shirt, denim, chambray or khaki will give good service. Khaki is also excellent for an outing shirt. However,

outing shirts for less strenuous wear are made of silk such as pongee or the regular cotton shirtings.

Making an Outing Shirt: Here, too, finish the front closings first as described in the regulation shirt. If the back of the shirt extends all the way to the shoulder, just face the back with the yoke. To do this, turn under the lower edge of the yoke a seam's width and press it. Then, lay the yoke on top of the back and stitch across the lower edge of the yoke twice, running one stitching near the edge and the other about one-quarter of an inch from the edge. Make lap-felled seams at the shoulder.

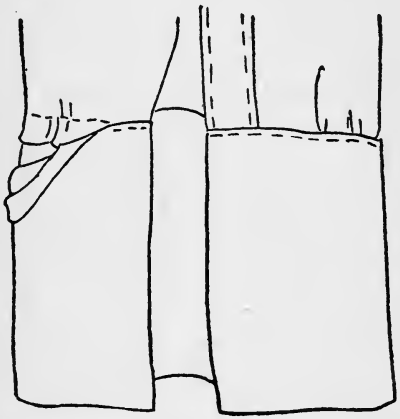


Fig. (20) The cuff stitched to the sleeve the second time

To make the collar, place the two pieces for the outside collar with the right sides together

and stitch around the outer edges. (See Fig. 24.) Cut off the corners diagonally to within an eighth of an inch of the stitching and turn the collar right side out. If the material you are using lacks sufficient body, interline the collar. To do this, cut a collar of butchers' linen without seams, and baste it to one thickness of the outside collar before stitching.

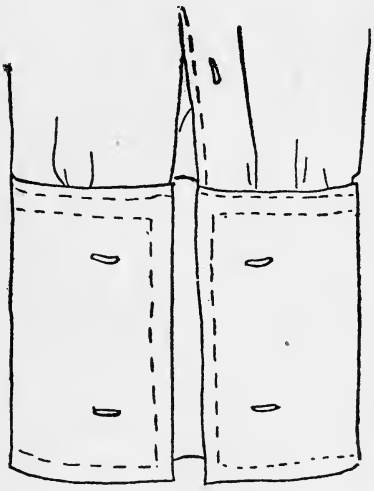


Fig. (21) The cuff completed

After the collar is turned right side out, press it and stitch around the outer edge again. Now you are ready for the collarband. Cut the two outside pieces with seams and the interlining without seams. Baste the interlining to one of the outside pieces. Place one outside piece on one side of the collar and one on the other with what will be the top of the collarband when

finished, along the raw edge of the collar. (See Fig. 25.)

Stitch around the ends and across the bottom, as shown in Fig. 25. Turn the collarband into its finished position and press. Join it to the neck edge of the shirt, inserting the raw edge of the shirt between the two thicknesses of the band.

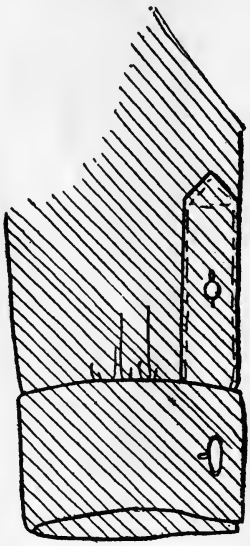


Fig. (22) *As the sleeve looks finished*

Finishing the Sleeve: Sew extensions to the vent, as described in making the regulation shirt. Lay the two thicknesses for the band cuff with the right sides together and stitch across the ends and bottom. Then turn the cuff right side out and press it. If the material is sleazy, add an interlining as the collar was interlined. Turn wrong side out and place the cuff over the sleeve, with the raw edge of the cuff even with the lower edge of the sleeve. Stitch one thickness of the cuff to the sleeve. Turn the

Fig. (23) An outing or work skirt with attached collar

Fig. (24) Stitching the two collar pieces together

sleeve right side out and stitch the free edge of the cuff to the sleeve. Stitch around the outer edge of the cuff again.

Fig. (25) Sewing the neckband to the collar

Finish with buttons and buttonholes. (See Fig. 26.)

Hem the top of the pocket, turn under raw edges and press it. Then stitch it to the left side front.

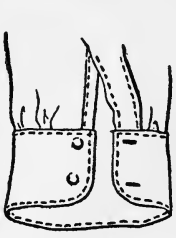


Fig. (26) A band cuff

A Tucked Bosom Shirt: A dressier type of shirt is shown in Fig. 27. Such a shirt would be made of a fine cotton shirting or silk. You can use your plain shirt pattern in copying it.

Draw the outline of the bosom

Fig. (27) *Coat shirt with tucked bosom*

on the plain front as shown in Fig. 28. See lines *ABC*. Place the pattern on another piece of paper and trace along the lines *AB* and *BC*, also across the shoulder, neck and front edge down to point *A*. This will give you the outline for the bosom. Add seams beyond the lines *AB* and *BC*.

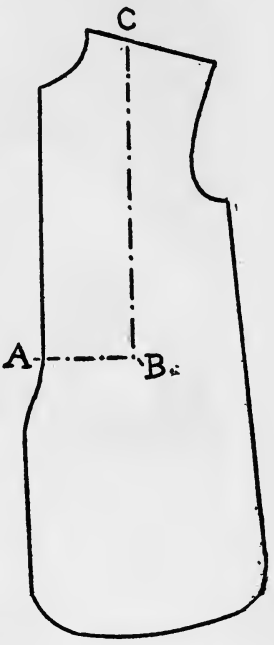


Fig. (28) Making the pattern for the bosom front

Again, place the pattern on another piece of paper and trace around the outer edges of the shoulder, armhole, underarm seam, lower edge and front up to the bosom line, *AB*. From there, trace along the lines *AB* and *BC*. This gives you the pattern for the front of the shirt. Add seams beyond the lines *AB* and *BC*.

Tuck two straight pieces of material solid with one-quarter-inch tucks, leaving the front edges plain for a space

Fig. (29) Cutting the bosom

of one and one-half inches. Place these pieces one on top of the other with the wrong sides of the goods together and place the pattern on top, as shown in Fig. 29. Mark around the outer edge of the pattern and cut out the bosom front.

Making a Bosom-front Shirt: First of all join the bosom sections to the front, double stitching the seams. Then proceed to finish the front and close the seams as described in making the regulation shirt.

If you want a stiff attached cuff to close with cuff links, finish the sleeve vent with extensions as described in making the regulation shirt. Then interline the cuff and join it to the lower edge, as the band cuff was joined to the sleeve of the outing shirt. In this case, however, the edge of the vent finished with the narrow extension is turned back before the cuff is joined to the sleeve. (See Fig. 30.)

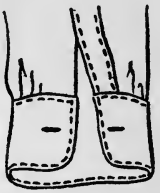


Fig. (30) Stiff cuff to be fastened with links

A Nightshirt: Fig. 31 shows you a regulation nightshirt. It's

Fig. (31) A regulation style nightshir

the style that is used both for cotton night-shirts and those of flannel. Whether you are

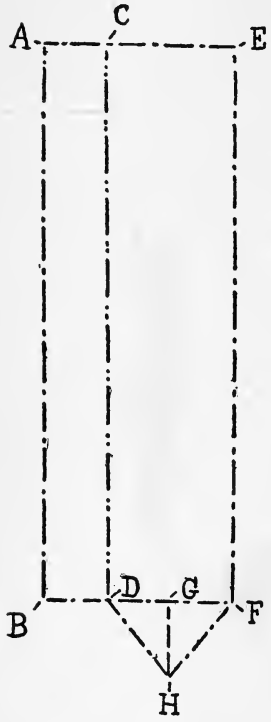


Fig. (32) Diagram for making facing pattern

using cambric or muslin, flannel or outing flannel, the way of making is the same.

Making a Nightshirt: You will notice that the front of the nightshirt has a slashed closing which is finished practically the same as the vent in the sleeve of the shirts, described in the first part of this lesson.

Fig. 32 shows a diagram for the pointed facing pattern. You can make it any desired width, remembering that the width from *A* to *C* is half the width from *C* to *E*. Make your diagram without seams and add them beyond the outer edges afterward.

After the pattern has the seams added, fold it

along the line *CD*. Place the front of the shirt pattern on top of this pattern, with the front edge centerway between lines *CD* and *EF* and the neck edge a seam's width from the top of the extension pattern at the side. Mark along the neck edge of the shirt pattern. Turn the shirt pattern over onto the other half of the extension pattern and mark the neck edge again. This will give you a new curved upper line as the dotted line Fig. 33. Add a seam beyond the dotted line and cut off the portion which extends above this new seam allowance. This shapes the top of the extension so it will exactly fit the neck of the garment when it is sewn on.

Fig. (33) The pattern folded and new upper edge marked

Finish the right front of the slash in the shirt with a plain extension. Turn under the seam allowance across the bottom and along the side *EF* of the pointed extension. Then stitch the pointed extension to the edge of the slash, letting the extension

project nearly a seam's width beyond the edge of the slash at the bottom. (See Fig. 34.) Fold the extension along the line *DC* and stitch as in Fig. 35.

Join the yoke to the back and close the shoulder seams next, making lap-felled seams. Then you are ready for the collar. Interline the collar as the neckband of the regulation shirt was interlined. In joining it to the neck of the shirt, first stitch the outside collarpiece to the neck edge, then turn under the free edge of the collar and stitch it over the raw edges of the right side of the shirt.

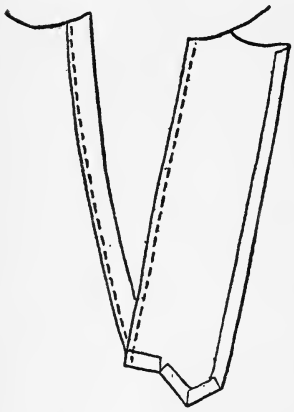


Fig. (34) Stitching facing to front slash

Face the lower edges of the sleeves with the cuff piece before the sleeves are joined to the armholes. To apply the facings, turn under the upper edges and press them. Then place the facing pieces on the wrong side of the sleeves with the lower edges of the sleeves and facings even and stitch

across the sleeves. Turn the facing pieces onto the right side of the sleeves, press and stitch across the top. Close the sleeve and underarm seams in a continuous stitching, making a lap-felled seam.

Turn narrow hems at the lower edges and side vents.

PAJAMAS

Pajamas: Of course you want to know how to make men's pajamas, too. There is nothing nicer for a gift than a pair of silk pajamas, or even a pair of cotton poplin ones can be made to look very attractive.

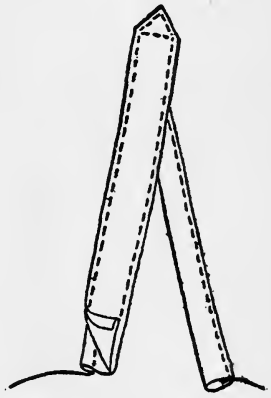


Fig. (35) The closing finished

The style that is shown in Fig. 36 is suitable for either silk or cotton. Flannel ones are sometimes made in this style or the neck is cut high and finished with a narrow band collar. You can secure either style in a commercial pattern.

Cutting the Pajamas: Fig. 37 shows the pattern for the pajamas placed on material

Fig. (36) Pajamas are another easy-to-make man's garment

folded double lengthwise. The exact placing of the pieces may vary according to the width of the material, but do not fail to make a layout.

Making Pajamas: The shoulder seams ought to be closed first. Make these lap-felled seams.

The front and neck edges are best finished with a facing. This ought to be cut the same shape as the pattern at these points and about four inches deep.

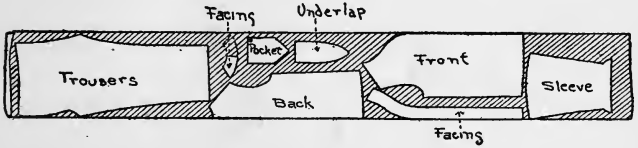


Fig. (37) Diagram showing pajama pattern placed on the goods

Mark a line on the pattern four inches back from the front and neck edges. Lay the pattern on another piece of paper and run the tracing wheel along the front edges across the shoulder seams, across the bottom and along the lines just marked. This gives patterns for the facing pieces. Where any curved, pointed or jagged edge is to be faced the facing ought to be cut to fit it in this manner.

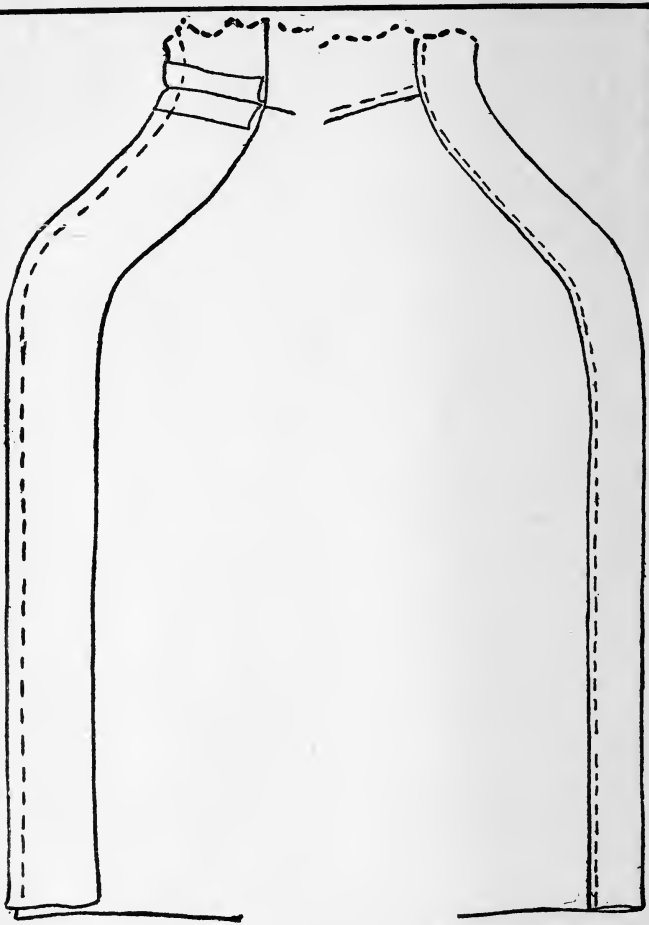


Fig. (38) *The first stitching in facing the front of the pajamas*

Fig. **(39)** ***The front facing completed***

Join the front and back facings at the shoulder, making open seams. Place the facing on the right side of the coat and stitch

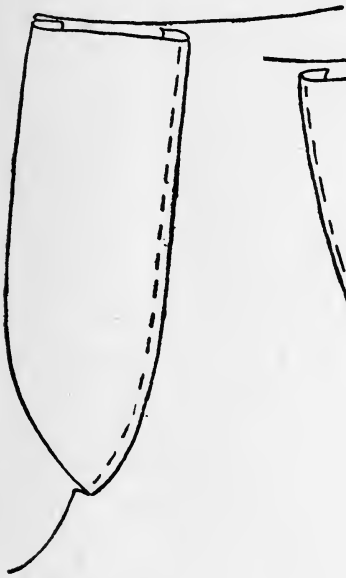


Fig. (*40*) *Finishing the right side of the trousers*

Fig. (*41*) *Finishing the left side of the trousers*

along the edge as shown in Fig. 38. Cut off the seam close to the stitching and turn the facing onto the wrong side. Turn under

the raw edge a seam's width, press, and stitch as shown in Fig. 39.

Join sleeve to armhole with a lap-felled seam, and close underarm and sleeve seams, making these lap-felled seams, too. Hem lower edge of sleeve and coat.

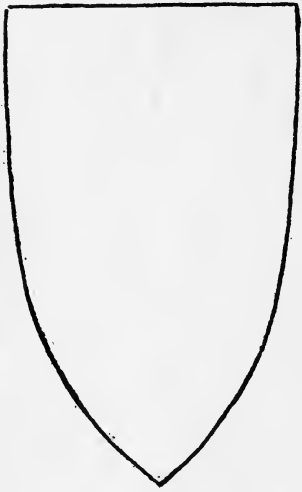


Fig. (42) The underfacing

Turn a hem at the top of the pocket and stitch it to left front. Finish closing with buttons and buttonholes. The left side of a man's pajamas always laps over the right side.

In making the trousers finish fly first. Usually there is an extension beyond the center-front. Face right front extension for a button-stand. (See Fig. 40.) Turn in extension on left front and stitch to position (See Fig. 41.) Cut a buttonhole-stand as shown in Fig. 42. Fold this through center, stitch around outer edges as shown in Fig. 43

and turn right side out. Work buttonholes and stitch buttonhole-stand to left front as shown in Fig. 44.

Fig. (43) Stitching the underlap

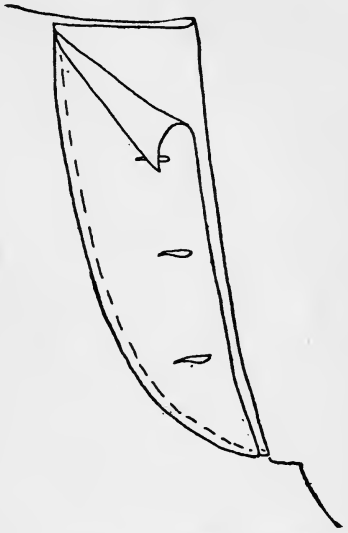


Fig. (44) The underlap stitched in place

Join inner leg seams, lap-felling them and then, close crotch seam. Make lap-felled seams here, too. Join a casing to the top. Hem the lower edge of the trousers as shown in Fig. 45.

UNDERWEAR

Coat and Trousers Set: A suit of summer underwear is shown in Fig. 46. The style may vary a little according to the make of commercial pattern you use but the general finishing is the same.

The best material to buy for such a garment is soft cross-barred muslin. It wears well and is cool.

Fig. (45) Hemming the bottom of the pajamas

Making the Coat Part: Turn a regulation hem at the front edges but stitch it four times for a tailored finish. (See Fig. 47.) Remember to press the hem before stitching. It helps to keep the stitching even.

Next close the shoulder seams. These ought to be double stitched.

Neck edge needs a shaped facing. Use the front and back patterns as a guide in making the facing patterns. (See Figs. 48 and 49.) Line *DE* is the center-front. The facing need only extend a seam's width beyond the center-front. Measure in from the neck

Fig. (46) Summer underwear consisting of coat and knee length drawers

edges two and one-quarter inches and mark lines, as the dotted lines *BC* and *FG*. Place the patterns on another piece of paper and trace along the dotted lines. This gives you patterns for front and back facings that will finish about one and a half inches wide.

If you use these patterns the seam in the facings will come on the shoulder the same as in the garment, and the center-back of the pattern ought to be placed on the fold of the goods in cutting. However, it is better to lap the facing pieces at the shoulder three-quarters of an inch to take up the seam allowance and add a seam at the center-back. (See Fig. 50.) Lapping the facing pieces three-quarters of an inch at the shoulder takes up just the regulation seam allowance on the front and back of three-eighths of an inch. Trace the new facing pattern onto another piece of paper, making it a continuous piece from front to back.

Fig. (47) The hem tailored with four stitchings

Make lap-felled seams at the underarm and finish the armholes and lower edges with narrow hems.

Making the Trousers: The crotch ought to be reinforced, so lap your pattern at the inner leg seam and mark for the reinforcement. (See Fig. 51.) Place these pieces on another piece of paper and trace along the line *ABC* and the crotch edge. This gives you a pattern for the

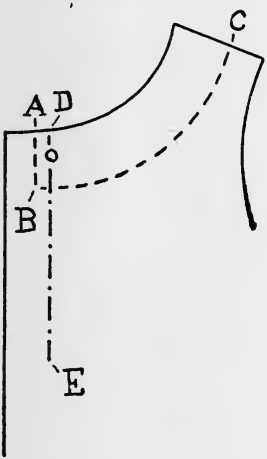


Fig. (48) Making the front pattern for the neck facing

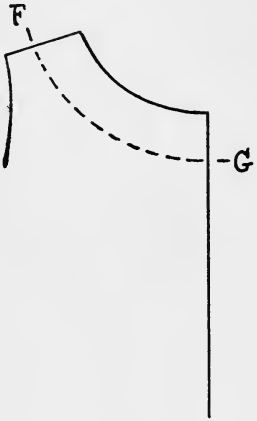


Fig. (49) Marking the back pattern for the neck facing

reinforcement. Add a seam beyond the curved edge.

In addition to the crotch reinforcements, the front must be faced. Fig. 52 shows the front edge of the trouser marked for the facing.

Line *AB* is the front edge and *CD* is the facing line. Place a piece of paper under the pattern and trace the facing, marking around the outer edge of the pattern from *D* to *A*, from *A* to *B* and from *B* to *C*. Trace along the dotted line *CD*. In cutting out the facing pattern, allow a seam beyond the line *CD*. In making the trousers, the crotch seam is closed from the inner leg seam up to point *E*. From *E* to *A* the seam is left open. Place point *E* three inches from *B*. Fig. 53 shows the fronts joined at the crotch seam from point *B* to *E*.

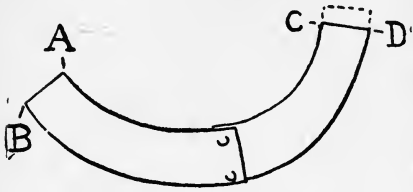


Fig. (50) *The neck facing patterns*

Join your two front facing pieces from point *E* to *B*. (See Fig. 54.) Then stitch the facing pieces to the front edges of the trousers placing them on the wrong side of the trousers. (See Fig. 55.) Turn the facing pieces onto the right side of the trous-

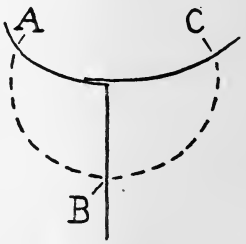


Fig. (51) *Marking for the crotch reinforcement*

ers. Turn under the sides, press them and stitch as shown in Fig. 56.

Next close the center-back seam and the leg seams, making lap-felled seams. Turn the trousers wrong side out and apply the crotch reinforcement, as shown in Fig. 57. On the right side of the trousers work a tailors' bar tack at the bottom of the front closing. (See Fig. 58.)

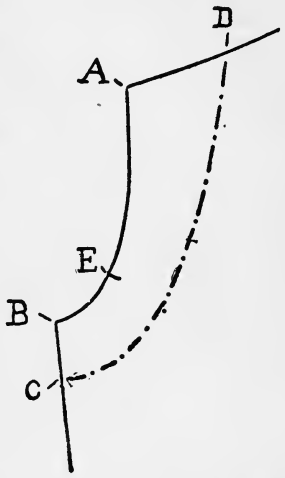


Fig. (52) Marking the drawers pattern for the front facing

The upper part of the trousers ought to be finished with a yoke band. There is usually a seam at the center-back of the band. Stitch the two pieces for the outside band at the center-back, as shown in Fig. 59. Close the seam in the lining band the same way.

Then stitching the outside band to the lining band at the top, back and front ends. Fig. 60 shows the band and lining stitched at the back and Fig. 61 shows the front ends

stitched. Trim the seams close to the stitching and turn the band right side out. Press it and stitch it to the top of the trousers; first stitching one edge to the trousers, then turning under the free edge and stitching it in place. Stitch around the outer edge and twice

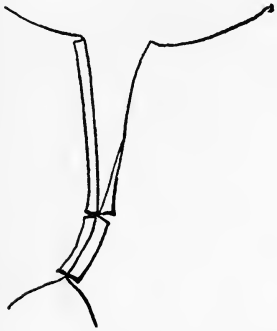


Fig. (53) Stitching the front seam

Fig. (54) The front facings

across the bottom for a tailored finish. (See Figs. 62 and 63.)

It's a good plan to make the back adjustable by straps at the waistline. Fold the edges of the strap, as shown in Fig. 64. Then turn back the end and work two eyelets in the end, as in Fig. 65. Stitch the straps to the back, as shown in Fig. 66. Lace the eyelets with tape.

Hem the bottom of the trousers.

Union Suit: Some men prefer the union suit style of underwear instead of the coat and trousers just described. A typical union suit is shown in Fig. 67. You can obtain a style similar to this in most commercial pat-

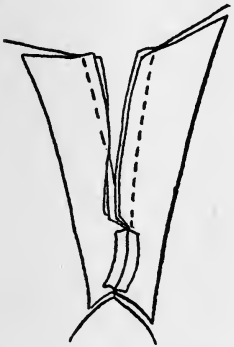


Fig. (55) The front facings stitched to the drawers

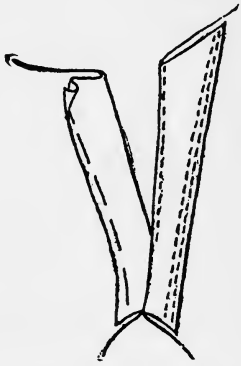


Fig. (56) The facings stitched a second time

terns. It, too, ought to be made of a soft cross-barred muslin.

Making a Union Suit: Here you cannot finish the front closing until the upper and trousers have been joined. Start by closing the shoulder and underarm seams. Also

turn a narrow hem at the armholes. Then lay aside the upper until you have the trousers ready to join to it.

Union suits are made with the center-back seam open and a wide lap added. The lap must be the same shape as the trousers in

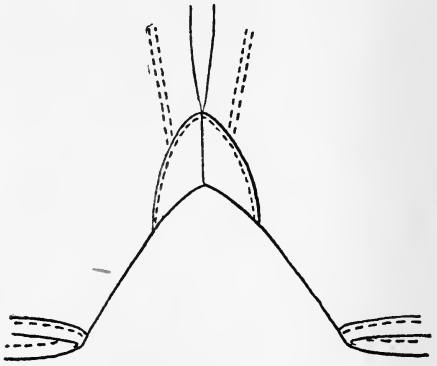


Fig. (57) The crotch reinforced

order to fit over the trousers comfortably. Trace the back portion of the trouser pattern on another piece of paper. Then place the front portion with the leg seam lapping over the outline of the leg seam of the back pattern and trace around it. (See Fig. 68.) The leg

seam must be lapped enough to take up the seam allowance on both edges. That is, if the seam allowance is three-eighths of an inch on each edge, the edges must be lapped three-quarters of an inch. In Fig. 68, *CB* is the back and *ADB* the front. Point *D* is three inches from the leg seam. Draw a line on the pattern where you want the outer edge

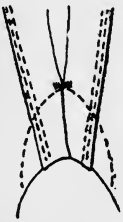


Fig. (58) Staying the bottom of the closing with a tailors' tack

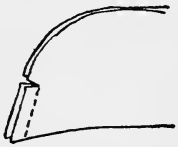


Fig. (59) Back seam of yoke band

of the lap to come as line *HGFED*. This will also serve as a facing line. Add seams beyond the dotted lines and cut out the pattern for the facing and extension along lines *HC, CBD, DE, EFG H*.

Make lap-felled seams at the leg joinings.

The left back is finished with the extension. Cut the extension piece a single thickness and finish the outer edge with a shaped facing.

Join it to the left back with a lap-felled seam. (See Fig. 69.) Fig. 70 gives a front view of this portion of the trousers.

The right back is faced with a piece cut the same shape as the extension. (See Figs. 71 and 72.)

Hem the lower edges of the leg portions.

Now you are ready to join the trousers to

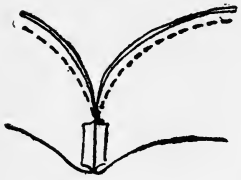


Fig. (60) The two pieces for the yoke band stitched together

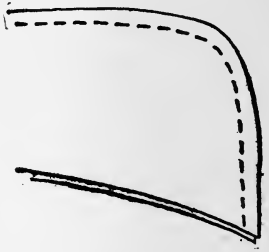


Fig. (61) The front edge of the yoke band

the waist. Make a lap-felled joining at the waistline.

The front edges finish all the way down to the extension and facing on the trouser part with straight extensions. To join the extension to the front edge, place it on the wrong side of the goods and stitch as shown in Fig. 73. Turn under the free edge a seam's width, fold it through the center and stitch as shown

in Fig. 74. Stitch the extension four times for a tailored finish. (See Fig. 75.)

On the left front, lap the lower edge of the upper extension over the trouser extension and stitch as shown in Fig. 76. Lap the left front over the right front, bringing the upper extensions on top of each other and the left trouser extension over the right trouser por-

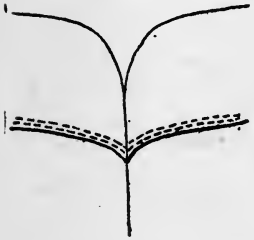


Fig. (62) The yoke band stitched to the top of the drawers

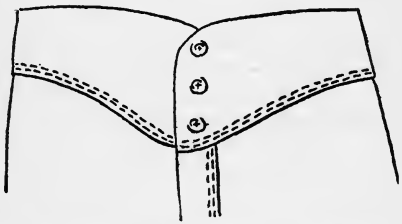


Fig. (63) The drawers completed

tion and stitch from *A* to *B* and across the upper extension. (See Fig. 77.)

Finish the neck edge with a shaped facing, as described in making the coat of the other underwear set.

BATH ROBES

A Blanket Bathrobe: Do you know that a practical bathrobe can be made out of a flannel blanket? If the blanket has a border so much the better. It will serve as a trimming. Fig. 78 will give you some idea of how the finished garment will look.

Any heavy flannel makes a nice bathrobe or if it is for summer you can substitute Turkish towelling material.

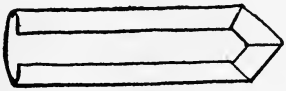


Fig. (64) The strap for the back

Fig. (65) The eyelets worked in the strap

Cutting the Bathrobe: Diagram, Fig. 79, shows the pattern for the bathrobe laid on the material folded double. Note that the lower edge and sleeves are laid along the outer edge of the blanket.

Making the Bathrobe: If the front edges are on the selvedge or finished edges of the blanket they need no other finish. If the front edges are raw, face them with the same material to a depth of four inches, using the

pattern as a guide to cut the facings. (See Diagram 80.) Bind the back edges of the facing pieces. Lay the facing on the right side of the front and stitch as shown in Fig. 81. Turn facing onto wrong side of robe and roll edge so that seam comes on the wrong side. (See Fig. 82.) This gives a thin edge. Baste the facing and press the edge. Stitch along the edge again. (See Fig. 83.)

Usually a blanket robe is made without a seam at the underarm, but should there be a seam for any reason, make it a lap-felled seam.

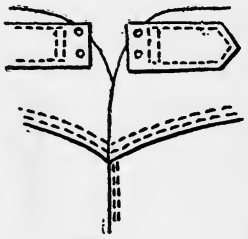


Fig. (66) The straps stitched to the drawers

If the material is very heavy and is firm enough not to fray, the seam can be double stitched with the edges raw as shown in Fig. 84. Double stitch the shoulder joining in the same manner also the sleeve seams.

Usually a bathrobe sleeve has fullness in the upper portion at the back above and below the elbow. The pattern is always notched at the points between which the fullness is to be taken up. It is a good plan

Fig. (67) *A summer union suit*

to run a gather thread between these two points and draw up the material just enough

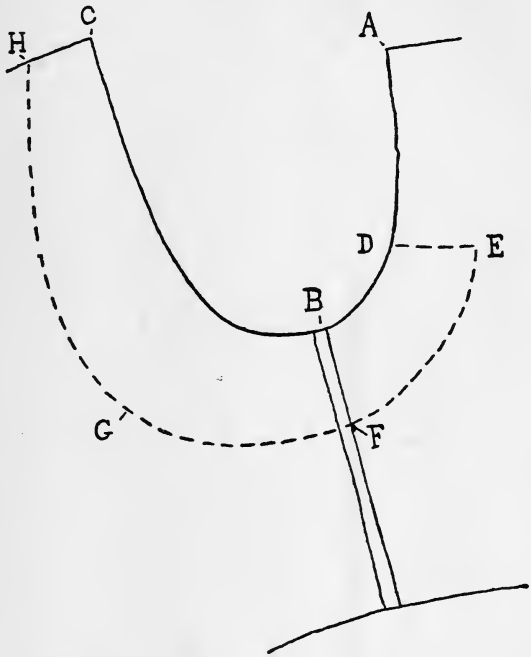


Fig. (68) Drawers pattern lapped and marked for facing

so that it will fit the under portion of the sleeve.

Before the seam is closed shrink out as much of the fullness in the upper sleeve as possible. To do this, cover the material with a wet cloth, duck or canvas preferred, and steam with a hot iron. Bring the iron down squarely on the wet cloth. Let it stand a second, then remove, allowing the steam to rise. It is surprising how much fullness can be taken out of woolen material in this way.

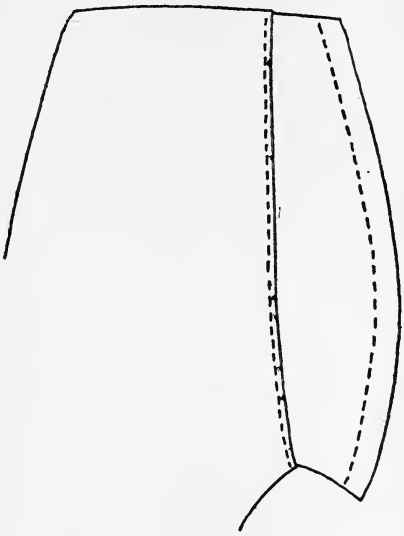


Fig. (69) The extension sewn to the left back

The neatest finish at the lower edge of the sleeve is given by turning the hem, pressing it and then hand felling it in place.

Make lap-felled seams in stitching the sleeve to the armhole. If there is a dart

at the neck either side of the front, stitch it as shown in Fig. 85. On the right side of the garment stitch a second time as in Fig. 86.

In a blanket robe, where the lower edge is straight, there is usually fullness at the back of the neck. Lay this material into pleats. (See Fig. 87.)

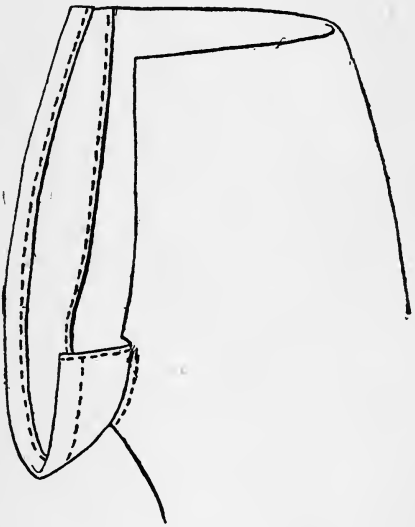


Fig. (70) Front view of extension

Sateen is a good material to use for the collar and pocket lining. Cut the lining just a trifle smaller than the outside. In stitching ease the outside to the lining at all points. In stitching lining to collar stitch across ends and around bottom. (See Fig. 88.) Cut off the seam to within a quarter of an inch of the stitching and cut off the corners diagonally so that they will not

be bulky. Turn the collar right side out. If the outside has been eased or held into the size of the lining, it will roll beyond the seam and hide the lining. On the other hand, if the lining is cut the same size as the outside collar, it is apt to sag below the outside collar and show when the collar is finished. Stitch around the collar a half inch from the edge for trimming. Join the collar to the neck with a facing. In joining lining to pocket leave space free so pocket can be turned right side out. (See Fig. 89.) After pocket is turned right side out, turn in raw edges and slip-stitch. Join pocket to robe as shown in Fig. 90.

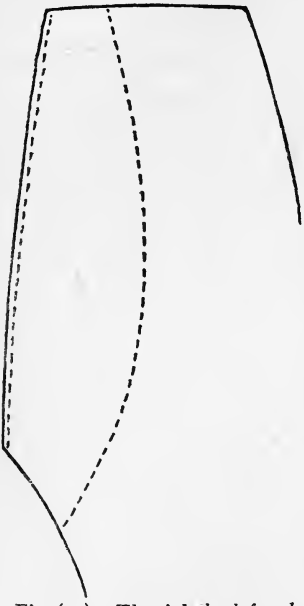


Fig. (71) The right back faced

Bind the lower edge of the robe and turn the hem as shown in Fig. 91. Make straps

for the cord to pass through as shown in Fig. 92. Stitch these at waistline at the sides. (See Fig. 93.) Slip-stitch frogs to left-side and sew buttons to right side of closing.

SMOKING JACKETS

A Smoking Jacket: When I talked about coats and not making them in the first part of this lesson, I did not intend to exclude smoking jackets. A smoking jacket is the acceptable gift to nine out of every ten men. It is the luxury that perhaps HE won't have unless you make it for HIM.

Fig. (72) Front view of right side

Then too, a smoking jacket isn't really a coat. There is very little in the way of tailoring in making one.

In the way of example, I have selected a regulation style that can be obtained in almost any commercial pattern. (See Fig.

94.) Velvet, a heavy corded silk or a wool brocade makes a nice jacket.

Making a Smoking Jacket: Fig. 95 shows the pattern for a smoking jacket placed on the goods. Of course, you may have to rearrange your pattern to suit the width of goods that you are using.

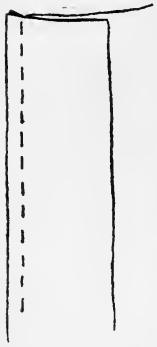


Fig. (73) Extension sewn to front closing

Fig. (74) The second stitching of the extension

First of all in making the jacket, tape the front edge to prevent stretching. Then close the shoulder seam, making an open seam. The next step is to join the under collar to the neck edge. Here press open the edges of the seam across the lapel and turn the raw edges down into the coat across the back.

Fig. (75) The extension tailored with four stitchings

If the material you are using hasn't much body, face the front and the collar with tailors' canvas. (See Lesson on coat making.) Stitch the front and collar facing to the outer edge of the collar and the

front edge of the coat and then turn it into its finished position.

Make an open seam at the underarm. Stay the bottom of the coat with strips of tailors' canvas and turn up the hem catching it to the canvas. Then line the coat and

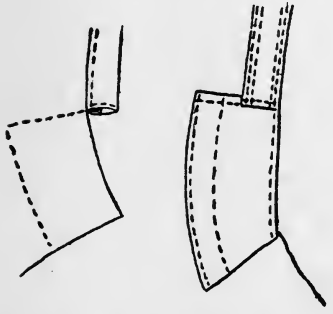


Fig. (76) As the lower front of the drawers looks before the two sides are joined

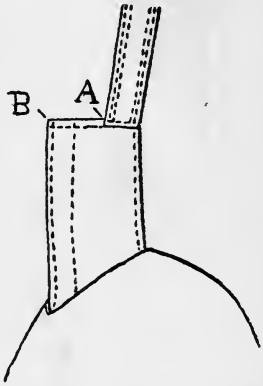


Fig. (77) The drawers stitched together below the front closing

make the sleeves the same as a woman's coat would be finished.

When the jacket is finished, bind the collar, the front and lower edges with silk military braid.

The frogs can be made of soutache or rat-

tail braid. To make a frog, draw a diagram as shown in Fig. 96, making line *AC* about three inches long and line *EBD* about two inches long. Start the braid at point *B*, pass it to point *A* and back to *B*, tacking it together at *B*. From here, pass it around point *C* and back to *B*, tacking it again. Then pass it around point *E* and back to *B* and tack it. From there pass it around point *D* and back to *B* and tack it again, slipping the end under. If you have any difficulty, mark your diagram on a

Fig. (78) Blanket Bathrobe

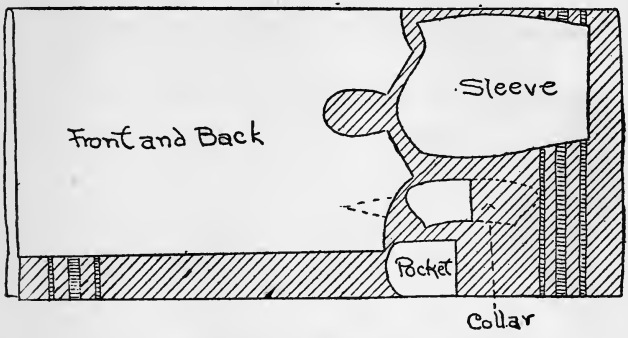


Fig. (79) The pattern placed on the blanket

piece of material and baste the braid to the material, catching just the braid together securely where it crosses. When the frog is finished, it can be ripped from the material.

Sew a braid-covered button to the end of

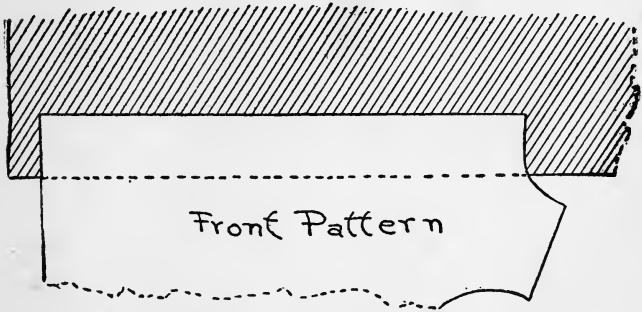


Fig. (80) Cutting the front facing

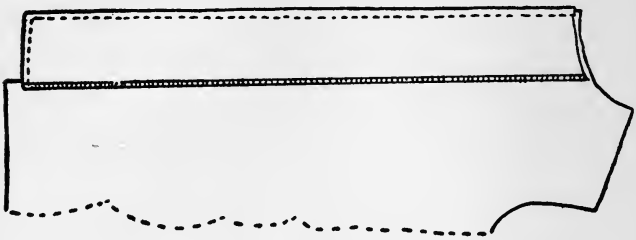


Fig. (81) The front faced

the frog on the right side of the coat and loop the frog on the left side of the coat over the button.

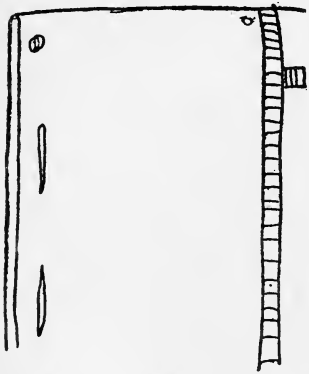


Fig. (82) The lower front corner

Fig. (83) Stitching for a tailored finish

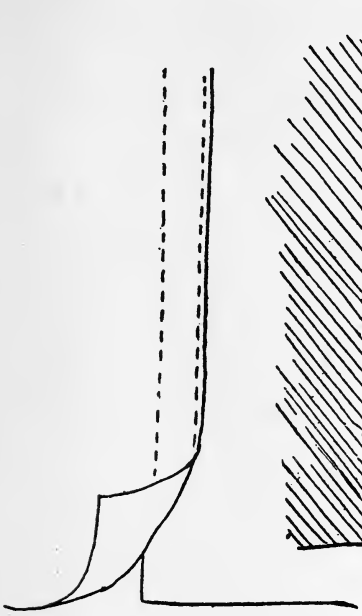


Fig. (84) Double stitching the seams

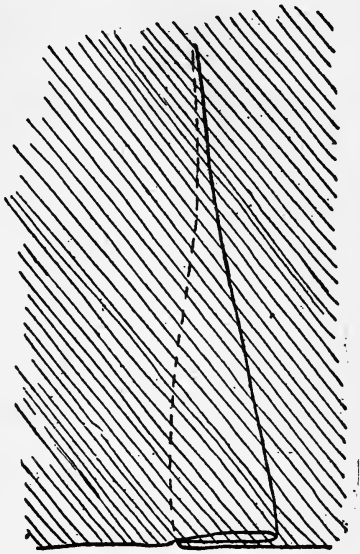


Fig. (85) Stitching the shoulder dart

OVERALLS

Overalls: If you can make a pair of boy's trousers, there is no reason why you cannot run up a pair of overalls in an hour or so. The process is about the same.

For instance, a pair of blue jean, denim or

khaki overalls, as shown in Fig. 98, is mostly a matter of double stitched seams.

Making the Overalls: Finish a fly in the front the same as in making boy's trousers.

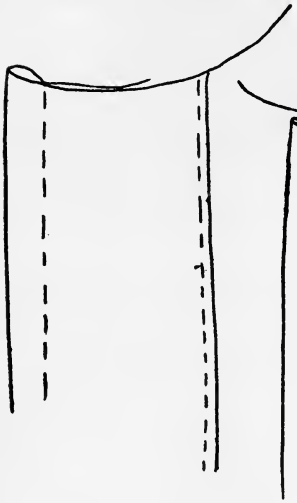


Fig. (86) The dart stitched a second time

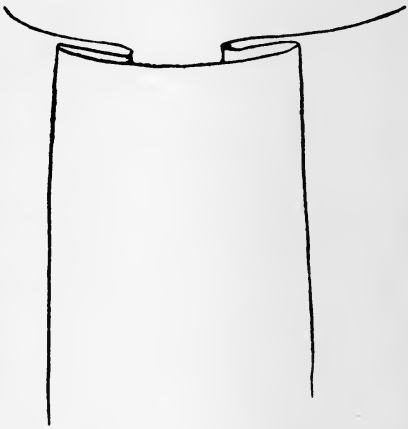


Fig. (87) The back pleats

Then double stitch the front and back seams either side of the fly.

Double stitch the side leg seams, leaving room for a vent at the top. Finish the vent with a continuous facing, as shown in Fig. 99.

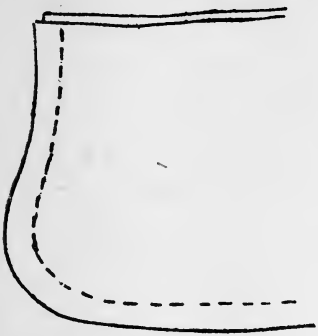


Fig. (88) Stitching the two pieces of the collar together

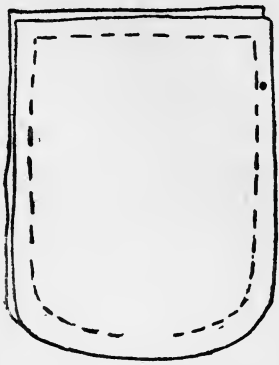


Fig. (89) The pocket lined

On the back edge of the vent, the facing forms an extension and on the front edge it is turned back and caught in place. Sew a button to the facing on the back and work a buttonhole in the front.

Turn one-inch hems at the bottom of the overalls and narrow hems at the top. Hem the straps and stitch them to the back, as shown in Fig. 100. Work buttonholes in the ends and button them to the bib.

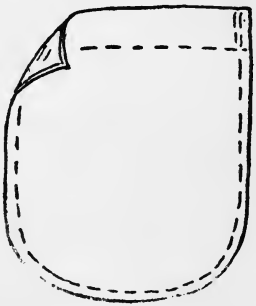


Fig. (90) Stitching the pocket to the bathrobe

Hem the top of the pockets and turn and press the outer edges. Stitch them on as shown in the large illustration.

CAPS

Making a Sectional Cap: In any of the commercial patterns, you can find a cap

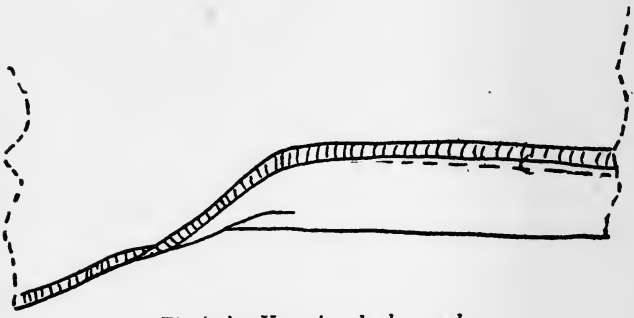


Fig (91) Hemming the lower edge

similar to the one shown in Fig. 101. It's the regulation eight section cap that is good looking in tweed, serge or linen. I am using this particular cap as an example but all caps are made in the same way.

The first step in making the cap is to join the sections with open seams. (See Fig. 102.)

Stitch either side of the seams as shown in Fig. 103. Then stay the lower edge with tape. (See Fig. 104.) Close the lining seams and stay each seam with a piece of tape.

Fig. (92) The belt strap

Fig. (93) Stitching the belt strap to the bathrobe

(See Fig. 105.) Cut a circular top interlining of coarse lightweight canvas and baste it to the top of the lining as in Fig. 105.

The top facing for the peak ought to be a

Fig. (94) A smoking jacket makes a nice gift

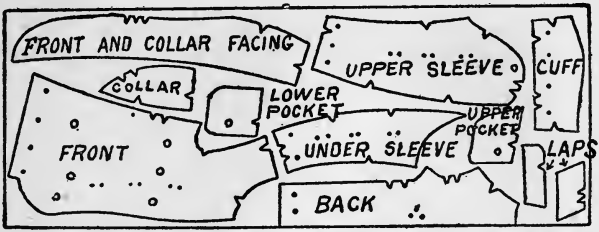


Fig. (95) The pattern for the smoking jacket placed on the goods

little larger than the under facing. (See Fig. 106.) In joining hold it to the size of the under facing. (See Fig. 107.) Cut the foundation peak of stiff buckram or cardboard. Fig. 108 shows the facing slipped over the foundation peak.

Join the peak to the outside cap as in Fig. 109. Then, stitch lining to outside across

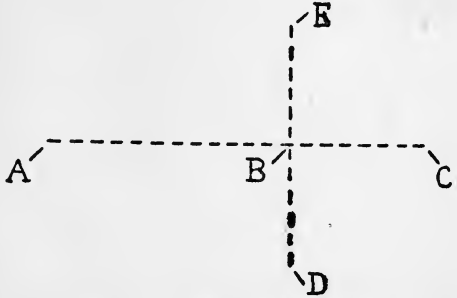


Fig. (96) Diagram for making braided frog

back. (See Fig. 110.) Turn it inside the cap. Turn under the raw edges of lining across peak and slip stitch them in place.

NECKTIES

Necktie: I wonder if you haven't odd lengths of silk tucked away that would make the nicest kind of ties. Nearly every woman has.

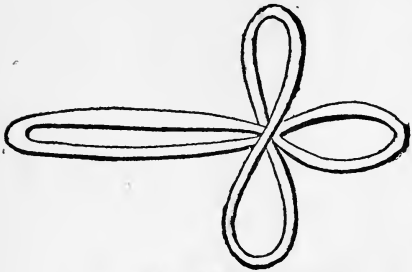


Fig. (97) The frog finished

Brocades and poplin silks left over from coat linings make good ties. You know you can piece the tie in the center and it doesn't take very much goods. A four-in-hand such as is shown in Fig. 111 can be cut either on the straight or the bias.

Making a Pattern for a Necktie: Figs. 112 and 113 show the first diagram in making a necktie pattern. *AB* in each diagram is the center back. These two edges will be put together to make the complete pattern. When you make your diagram make one continuous

Fig. (98) Overalls are as easy to make as a pair of boys' wash trousers

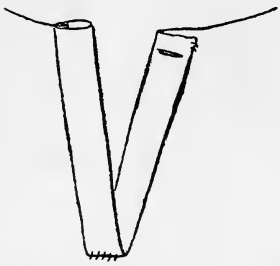


Fig. (99) *Facing the side vent in the overalls*

diagram of Figs. 112 and 113. The pages in this book are too short to show them in one diagram.

Considering Fig. 112 first which is the short end of the tie, draw lines *AC* and *BD* parallel to each other and one inch apart. Mark points six and one-half inches from the back as *G* and *H*. Make points *C* and *D* seventeen inches from *A* and *B*. Continue the line *CD* to points *L* and *M*, making the space from *L* to *C* and from *M* to *D* three-quarters of an inch. Also continue the line *BHD* one and three-quarter inches beyond *D*. See point *N*, Fig. 112. Draw lines from point *N* to points *M* and *L*. Draw lines from *L* and *M* to *G* and *H*. This gives you the finished lines for the short end of the tie.

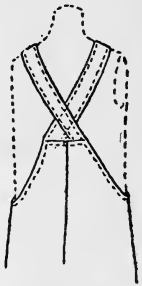


Fig. (100) *The back of the overalls*

In making the diagram, Fig. 113 place the lines *BF* and *EA* one inch apart. Mark points six and one-half inches from the center-

Fig. (*101*) *A cap suitable for tweed or linen*

Fig. (*102*) *The sections of the cap stitched together*

Fig. (*103*) *Each seam should be stitched on either side*

Fig. (*104*) *Staying the lower edge of the cap*

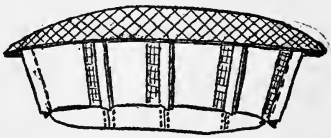


Fig. (*105*) *The top is interlined*

Fig. (*106*) *The peak facings*

Fig. (*107*) *The facings joined*

Fig. (*108*) *The facing slipped over the foundation peak*

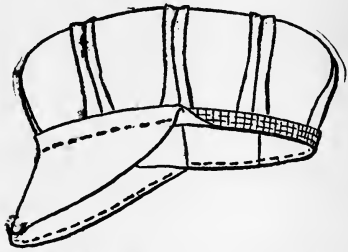


Fig. (*109*) *The peak joined to the outside cap*

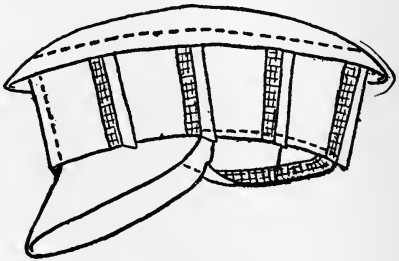


Fig. (*110*) *The lining sewn to the cap*

back as points *JK*. Make the distance from *A* to *E* twenty-six inches. Continue the line *EF* and mark points *O* and *P* one inch beyond the original lines. Continue the line *BF* to point *Q*, placing *Q* two inches below line *EF*. Draw lines from *Q* to *D* and *O* and from *D* and *O* to *J* and *K*. This gives you the outline of the finished tie.

Fig. (111) It takes only a little material to make a necktie

Now add the amount to the sides of the tie that you want the silk to turn under. (See Figs. 114 and 115.)

The Fig. 114 is a tracing of the diagram Fig. 112 with the turn-unders added and Fig. 115 is a tracing of diagram 113 with the turn-unders added. Draw lines parallel to lines *AC* and *BD* placing the lines three-quarters of an inch beyond the original lines. See lines 1–2 and 3–4 Fig. 114. Continue the

Fig. (112) Half of the diagram for the necktie pattern

original line *CD* at the bottom to points 5 and 6, placing point 5 two and three-quarter inches beyond point *M* and point 6 one and one-half inches beyond point *L*. Now draw lines which continue the diagonal lower edge lines until they touch the new side lines. This gives you the finished pattern for the short end of the tie. The lower line will be from points 7 and 8 to the point.

Add the turn-unders to the long end of the tie in the same way, making point 5, Fig. 115 two and one-half inches from point *O* and point 6, two inches from point *D*.

Bring the two diagrams together at the center-back, points *AB*. (See Fig. 116.) Mark the center of the tie and on this center line, mark point 1, one inch from line *AB*.

Measure at right angle to this line and mark a point on the upper line as point 2. On the

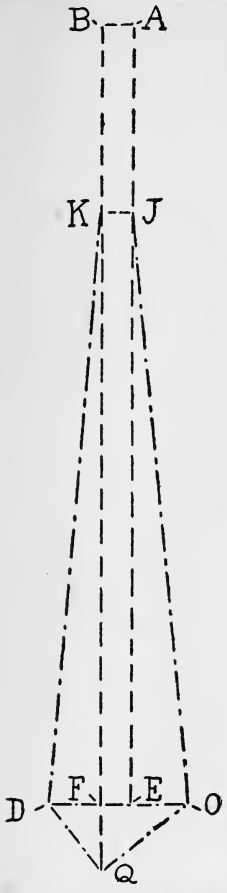


Fig. (113) The other half of the diagram for the neck-tie pattern

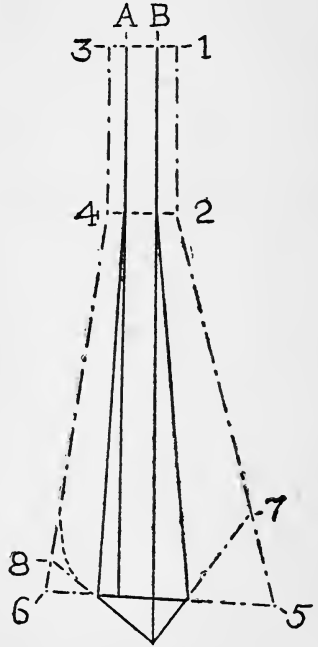


Fig. (114) Allowing for the turn-unders on the pattern

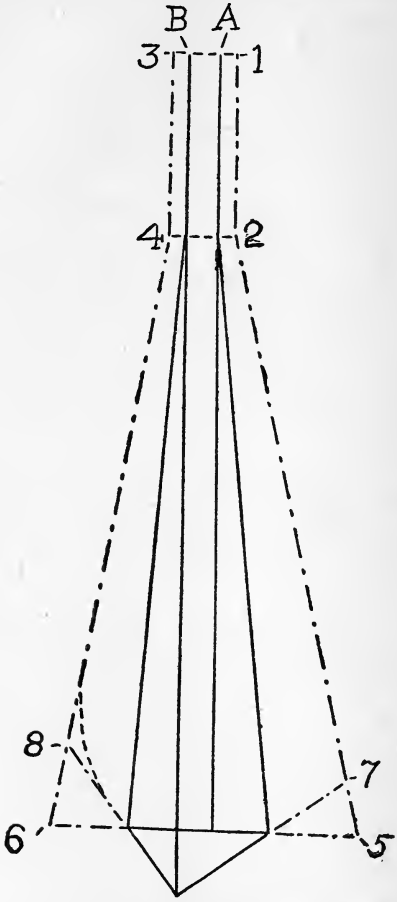


Fig. (*115*) *The turn-unders added to the other end of the pattern*

other side of line *AB*, mark point 3 on the center line, placing it one inch from line *AB*. Also from this point, draw a line at right angle to the center line and mark a point on the lower line as point 4. Draw a line from point 2 to point 4. This gives you a bias seam at the back. In tracing the new patterns for each end, allow seams at the bias joining.

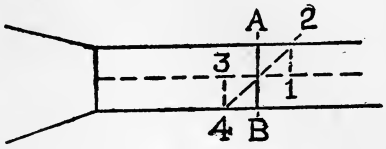


Fig. (116) Marking for the back seam

A necktie sets better if it has interlining of cotton flannel. Use your original diagrams, Figs. 112 and 113 to make a pattern for the

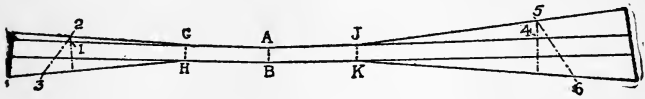


Fig. (117) Making the pattern for the interlining

interlining, bringing them together at the center-back into a continuous pattern. (See Fig. 117.)

On the short end of the tie mark a point thirteen inches beyond the center-back, as point

1. From here, draw line at right angle to the center lines of the tie. Where this line touches the upper line, point 2, draw a diagonal line to the lower line, as line 2–3. On the long end of the tie, mark a point twenty inches from the center-back, as point 4. From point 4, draw a line at right angle

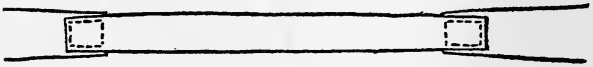


Fig. (*118*) *The flannel interlinings joined to the back-stay*

to the center line. Where this line touches the upper line, point 5, draw a diagonal line to the lower line, as line 5–6. The flannel interlinings should extend only from line 2–3 to line *GH* and from line 5–6 to line *JK*. Trace these portions without adding seams. From *G* to *J* can be stayed with canvas.

Lap the canvas back-stay over the cotton flannel interlinings, as shown in Fig. 118.

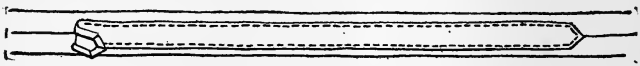


Fig. (*119*) *An outside stay for the back of the necktie*

Crease the silk for the outside collar along the lines, *AGL*, *BHM*, *BKD* and *AJO*, Fig.

112 and 113. Press the silk and stitch a narrow hem at the bottom. Slip the silk over the interlining and turn under one of the raw edges, slip-stitch it in place. Reinforce the center-back of the tie on the wrong side with a piece of silk cut on the straight or a piece of ribbon. (See Fig. 119.)

PART II

MATERIALS

AND HOW TO TEST THEM

Can you tell whether a piece of goods is wool or cotton, or part wool and part cotton? Do you know good wool when you see it? Do you know that shoddy may be all wool? Can you distinguish silk from artificial silk? Can you tell whether or not a material will give good service?

Nature of the Fibers: In order to judge and test fabrics intelligently one must know something of the nature of the various fibers from which these fabrics are made. The fibers most used in dress fabrics are wool, silk, cotton, artificial silk, and linen. Each of these fibers has certain characteristics which distinguish it.

Wool is the hairy covering of the sheep and is kinky and elastic—not smooth and straight like the hair of most other animals. It is covered with many overlapping scales

like the shingles of a roof. Because of its kinkiness, scales, and elasticity it can be spun into very fine yarn. Wool fibers may be from one to eight inches long. When wet wool becomes soft and plastic and if pressed, the fiber scales become entangled causing the wool to felt. This is the reason wool requires careful laundering. Since it is a poor conductor of heat, it is suitable for winter fabrics.

Silk is a solid rod-like filament secreted by the silk worm, a kind of caterpillar. This fiber the worm spins about itself, forming an envelope or cocoon. The long strong even filaments are many yards in length and, when reeled from the cocoons, make the better grades of silk. The short waste ends, when spun into so-called "spun silk" yarn, make the poorer grades.

Cotton is a flat twisted tubelike vegetable fiber, varying from a little less than one inch to two inches in length. It is not as strong as silk or linen but is stronger than wool. It is less elastic than silk or wool but more so than linen. Being a good conductor of heat it is chosen for our warm weather garments. The spinning qualities of cotton depend upon the length, twist, and fineness of the fiber.

Mercerized Cotton is chemically treated cotton. Cotton cloth or yarn is immersed in a strong caustic soda or caustic potash solution, then stretched and washed. This causes the fibers to lose most of their twist and to become round, smooth, and glossy. If cotton is well mercerized the fibers very closely resemble silk in appearance.

Linen is a vegetable fiber obtained from the stems of the flax plant. A single filament may vary from a few inches to several feet in length and has a complex structure. It is very smooth, lustrous and silky looking. It is stronger than wool or cotton but not as strong as silk. Linen is more readily injured and disintegrated than cotton by strong washing powders or chemicals. It is even a better conductor of heat than cotton and, therefore, makes the coolest garments.

Artificial silk is of vegetable origin, being made by a chemical process from cotton or wood pulp. It is a smooth solid filament, similar to silk in appearance and with a luster even greater than silk. Herein lies its chief value for in wearing quality and durability it does not begin to equal silk. When wet the fiber swells somewhat and loses strength so that it must be handled with great care,

but in drying again it recovers its original strength. Normally it is about one-half as strong as silk and has almost no elasticity.

To Determine the Kinds of Fibers in Cloth: Perhaps most of us think we can recognize an all wool, all silk, all cotton, or all linen fabric by its appearance and feel. Sometimes we can. But to recognize a material in which the cotton and linen fibers have been carded in the same yarn, or to tell silk from artificial silk, silk from mercerized cotton, new wool from shoddy, or to detect the presence of a very small amount of wool, cotton or silk in a fabric, is a more difficult problem than the eyes and fingers alone can solve.

Different kinds of fibers are now so cleverly mixed and woven that the microscope and chemical tests are the only means by which one can accurately determine the fiber content of a piece of cloth. Some of the chemical tests are very simple and can be readily performed in the home.

Animal and Vegetable Fibers: The fibers described in the preceding paragraphs fall naturally, according to their origin, into two groups, animal fibers (wool and silk) and vegetable fibers (cotton, linen, and artificial

silk.) All animal fibers are similar in chemical composition, are proteins, and therefore are similarly affected by heat, acids, alkalies, and other chemical reagents. All vegetable fibers are similar in composition, are cellulose, and react similarly toward reagents but very differently from the animal fibers. For example, strong acids weaken and destroy vegetable fibers but do not readily destroy animal fibers. Animal fibers will readily dissolve in hot alkali solutions while vegetable fibers are little affected by them. This explains many of the precautions necessary in laundering fabrics. For example, woolens and silks must be washed in a neutral soap solution, or one which contains no free alkali.

Burning Test: When testing a woven cloth, ravel out a single warp yarn* and a single filling yarn* and burn each of these separately. This is necessary because the threads running lengthwise may be of one kind of fiber while those running crosswise are of another. If the yarn flames and burns quickly, emitting the odor of burning wood, it is cellulose or vegetable fiber. Cotton, linen, and artificial silk yarns all burn in this way. If it is a cotton yarn the fiber ends of the unburned portion remaining in your fingers will be

*Warp yarns are those running lengthwise in a cloth while filling yarns are those running crosswise.

brushlike—its fibers tending to separate. If it is a linen yarn the fiber ends remain closely in contact.

If a yarn burns with difficulty, emitting a very disagreeable odor like burning hair or feathers, it is protein, or animal fiber. Wool and silk both burn in this way. A woolen yarn as it burns rolls up, forming a little ball at the end; silk, unless it is weighted with metallic salts to make it appear of heavy quality, does the same thing. If the silk yarn is heavily weighted with metallic salts, it not only does not roll up but there remains after the burning a white or gray ash.

Boiling-Out Test: The presence of cotton or other vegetable fibers in a woolen cloth or yarn is determined by a boiling-out test. When cotton is carded with wool in the same yarn it is often impossible to tell by the appearance or by burning that the cotton is there. A very simple chemical test will reveal its presence. Dissolve one ounce of caustic potash or caustic soda or a tablespoonful of lye in a pint of water. Boil a small sample of the cloth in a little of this solution for fifteen minutes. The wool will dissolve but cotton, if present, will remain. Strain the solution

and the residue will give an idea of the amount of cotton present.

To Identify Silk when Associated with Cotton or Wool: The boiling-out test as given above for wool and cotton may be applied to silk and cotton since silk is soluble in lye and cotton is not. One can readily identify silk in a wool mixture by the appearance of the fibers.

To Tell the Difference Between Silk and Artificial Silk: The three following tests may be applied:

(1) Pull out single yarns from the cloth and burn. Silk, an animal fiber will burn slowly and give a disagreeable odor; artificial silk, a vegetable fiber, will flame, burn quickly, and give almost no odor or the odor of burning wood.

(2) Moisten a yarn and try to pull it apart. As we learned previously, artificial silk fibers are very weak when wet and can be easily torn, while the strength of silk is not affected by moisture.

(3) The boiling-out test may also be used to distinguish between silk and artificial silk. Silk, an animal fiber, will readily dissolve in

alkali while artificial silk, a vegetable product will not.

To Distinguish Linen from Cotton: Cotton fabrics are now so cleverly finished to look like linen that even experts are often deceived. If a fabric is all linen or all cotton or is woven with a cotton warp and a linen filling as many of them are, it is possible to detect the difference between the cotton and linen in the following ways:

(1) ***By Appearance:*** Boil a sample of the cloth for fifteen minutes in a soap solution, rinse thoroughly, and dry. This will remove any starch or dressing. Now the linen threads will still present a smooth, lustrous appearance while the cotton will be less smooth and dull.

(2) ***By Tearing:*** Linen is stronger than cotton and tears with greater difficulty. The ends of torn linen yarns show very uneven but parallel, glossy fibers, while the ends of torn cotton yarns show rather even, curly, dull-looking fibers.

(3) ***By Burning:*** The burning test may be applied for the purpose of observing burned ends of the yarn as previously explained.

Since linen and cotton are both cellulose there is no satisfactory chemical test for distinguishing one from the other. This

means that if a fabric is woven of yarn in which linen and cotton are carded together none of the above tests or any chemical test will reveal its exact nature. A cloth appearing to be all cotton may contain a very small percentage of linen or a cloth appearing to be all linen may contain a small percentage of cotton. (Because of this fact the microscope is really the only means of determining correctly the true nature of linen and cotton fabrics.)

Judging the Quality of Fabrics: An examination of fabrics reveals some very important facts as to their general character and quality.

Firmness of Weave: A cloth to be durable and to hold its shape should be firmly woven. Its firmness may be determined by the following simple tests:

(1) ***Pulling Test:*** Pull the sample in all directions. The yarns should have about the same elasticity and remain in their original positions. The cloth should retain its original form.

(2) ***Creasing Test:*** Crease a sample of cloth between the thumb and fingers. A good piece of wool or silk will spring back into shape, due to their natural elasticity. If a

wool fabric remains creased, it is probably due to the use of shoddy or reworked wool which has lost most of its elasticity in chemical treatments or remanufacture, or to a poor grade of virgin wool. If a silk fabric remains creased it is probably heavily weighted to make it appear of good quality. Cotton and linen crease rather easily, linen much more readily than cotton.

(3) ***Thumb Nail Test:*** Rub the edge of the thumbnail diagonally across the cloth. If the threads are loose they will move out of position following the direction of the moving nail.

(4) ***Sewing Test:*** Run a pin or needle back and forth through two thicknesses of the cloth as if sewing them together. Then with the needle still holding the cloth, pull the two pieces in opposite directions. If the threads separate much and do not return to their original position, the material would not stand much strain and would pull out at the seams.

(5) ***Light Test:*** Hold the sample to the light and observe the closeness of the threads. In a firm well woven cloth the threads should be even, straight, lie parallel, and be close together.

Quality of Yarns: Yarns vary in quality according to the length, diameter, elasticity, and strength of the fibers, and the twist and ply of the yarn.

Wool yarns are of two kinds—worsted and woolen. A worsted yarn is usually made of longer fibers than woolen yarn and is therefore stronger. It is also combed, which causes the fibers to lie parallel in the yarn; while woolen yarns are carded, causing the fibers to lie crisscross. Cloths made of worsted yarns will wear better than those made of woolen yarn. They are, however, likely to wear shiny. Shoddy is wool which has been recovered from old garments and reworked or made over into new material. In the process it loses a good deal of its original elasticity and many of the fibers are crushed and broken. If the original wool was a very good grade, the shoddy may still make a better material and give better service than a poor grade of virgin wool. A poor shoddy because of its short torn fibers has a dead feel, has very little strength, and will tear easily.

The strongest silk yarns are made of groups of long continuous filaments which lie parallel and are well twisted. A yarn of carded spun silk or short filaments may be woven to give good service but is not as strong.

Likewise the best grades of cotton yarns are the well twisted plied yarns, made of long-stapled combed fibers.

Pull out single warp and filling yarns from your sample of cloth and examine carefully the evenness, twist, ply, elasticity, and strength. Untwist a yarn and examine the arrangement of the fibers. Then gently pull the fibers apart, being careful not to tear them, and observe their length.

Finish and Weighting: A material is often weighted and finished with foreign substances to give it more body and the appearance of a very good grade of goods when in reality it is very poor.

A woolen fabric is sometimes weighted and finished with a mass of very short wool fibers from clippings called flocks. These are sprinkled thickly over the surface and pressed well into the cloth. Then the cloth is filled and finished. This makes it thicker and heavier but the little fibers soon rub and brush off with wear and leave a threadbare, miserable looking fabric. If a sample of cloth is rubbed and brushed thoroughly any surface finish of this kind is quickly revealed.

Most silk materials are weighted more or less with tin salts or other metallic salts.

Burn a sample of silk cloth. If it is heavily weighted, an ash retaining the original weave and form of the silk will remain. A pure silk leaves almost no ash when burned. Many soft silks are finished with gelatin, dextrin, or some gluelike substance. Such silks easily spot with water.

Cotton fabrics are frequently padded or filled with starch, clay, or other chemicals. If such a material is rubbed thoroughly between the fingers some of the filling will be removed.

Detecting Yarn Dyed and Piece Dyed Fabrics: The way in which materials are dyed makes a difference in their value. There are wool dyed, yarn dyed, and piece dyed fabrics. Have you ever noticed that a piece of woolen material may look like a solid color at a distance and when you examine it or put it under a magnifying glass that there are several colors in the yarn? This is a piece of wool dyed goods. The wool was dyed before it was spun into the yarn. Blue and red wool twisted into one piece of yarn will give a very pretty purple. You can tell wool dyed goods by raveling out and untwisting a piece of the yarn. Some of the very best worsted and coatings are wool dyed.

The great mass of woolen goods are yarn dyed. That means that after the yarn is spun it is dyed before it is woven into the cloth. This makes a very good material but each fiber of the yarn hasn't the life nor the elasticity that a wool dyed fiber has. If you ravel a piece of yarn dyed goods and untwist a piece of the yarn, the fibers will all be one color and they will cling together and will not spring apart as in a wool dyed goods.

Piece dyed fabrics are dyed after the cloth is woven. Cheaper grades of woolens are piece dyed. If you untwist the yarn of a piece dyed fabric you are apt to find fibers here and there in the center of the yarn that are not dyed.

Cotton materials are either yarn dyed, piece dyed or printed. The same is true of linens. Where the pattern is woven in the goods, such as a checked or striped gingham, the material is yarn dyed. Chambrays are also yarn dyed, while percales are piece dyed. You can tell the difference by raveling the threads. As a general rule the yarn dyed goods will hold its color better than a piece dyed goods.

Color Tests: Is the material fast color? Have you ever had a coat that faded in

streaks from exposure to sunlight, or a dress that faded so badly in the first washing that it looked like an old one? Few dyes are fast to light, water, washing and crocking. Woolen fabrics used in coats and dresses should be fast to light and water but not necessarily to washing. A gingham should be fast to washing.

To test wool and silk fabrics for fastness to water, twist a piece of material with a piece of white muslin. Place it in warm water and allow it to stand for one-half hour. If the color bleeds into the white, it is not fast.

To test for fastness to washing, wash a sample of material in hot soapsuds, rinse, and dry. Compare the color with that of the original goods.

To test for fastness to crocking, cover the eraser of a lead pencil with a white cloth. Blow on it and rub the colored sample. The color should not rub off.

RENOVATING NOTES

Dry Cleaning: Dry cleaning implies cleaning without the use of water. Much of the dirt adhering to garments is held by oil or grease. If this is dissolved the dirt is loosened

and readily removed. The best solvents for oil and grease that are cheap enough to use in large quantities are gasoline, benzine, and benzole. Any one of these liquids is satisfactory for cleaning providing it shows no oily deposit or foreign matter.

Caution: All of these solvents are very inflammable and form explosive mixtures with air. They should be used out-of-doors. If you use them in a room, have all the windows open and do not have a fire or flame in the room.

Just dipping a garment up and down in gasoline or a cleaning fluid does not clean the garment thoroughly. All dry cleaning establishments use a gasoline soap or powder which is especially prepared for this purpose. You can buy them at any drug store. You will obtain the best result by having three containers filled with gasoline or the cleaning fluid. The containers should be large enough to give room for rubbing the garment. Put the gasoline soap or dry cleaning powder into the first container and wash the garment in this. The soap or powder acts merely as soap would in water. Rinse the garment thoroughly in the other two containers. This process will remove grease spots and ordinary dirt but not stains. Hang the garment in

the open air and allow it to remain there until the gasoline or solvent has evaporated. If a strong odor remains, hang the garment over a radiator or register so that hot air can penetrate the fabric and carry away the odor.

Carbon tetrachloride which can be obtained in any drug store is a very excellent solvent for removing oil and grease spots. It is absolutely safe since it cannot burn or explode but is too expensive to use in large quantities.

To Clean and Freshen Velvet: Dry clean velvet according to the general directions given for dry cleaning. Brushing velvet with a soft brush against the pile while in the cleaning fluid will help to remove the dirt and grease spots. Water spots or creases which are due to flattened pile may be removed by steaming. Remove the lid from a steaming tea kettle, then holding the velvet taut over the escaping steam, brush gently with a soft brush against the pile. Work quickly for the steam should not be allowed to condense on the velvet. Or, the velvet may be evenly moistened on the wrong side, then gently brushed while being moved slowly over the smooth surface of a hot flat iron placed on end.

To Clean Lace and Chiffon Veils: Veils may be dry cleaned but dry cleaning will not

remove creases and wrinkles. The following method will make them look like new. Make a suds from a good grade of neutral soap and warm water. Wash the veil in this by dipping it up and down and gently squeezing the suds through it. Rinse thoroughly in warm water. Squeeze out the water, then smooth it out on a clean cloth over a carpet or on the top of a bed. Carefully pull into shape and pin along the edges so that the veil will be slightly stretched and have its original shape and size, then allow to dry.

REMOVAL OF STAINS

Since the substances causing spots and stains are various and differ in composition, the reagents used in removing them must also be various. While an agent may remove one kind of stain perfectly, it may tend to set another kind. For this reason it is helpful to know the cause of the stain. If the cause is not known examine the spot carefully and judge whether it is grease, paint, dye, fruit stain, grass stain, or of some other nature. Even the same kind of stain cannot always be removed by the same agent. All inks are not made of exactly the same chemi-

cals and therefore cannot always be removed by the same agent. I can say, however, that all stains are removed more easily when fresh.

Before attempting to remove a stain study the nature of the fabric—its weight, weave, fiber and color.

A firmly woven fabric may stand hard rubbing or laundering while a light weight, delicate, loosely woven one will not; the slightest rubbing of such a cloth may displace the threads permanently and cause an ugly spot more unsightly than the stain.

A wool or silk fabric may stand laundering if the water is neither hot nor cold, but neither wool nor silk will stand wringing or twisting.

Hot water always felts or shrinks wool and may turn silk yellow.

Wool and silk are destroyed by alkalies while most acids will not injure them unless allowed to dry in the fiber.

Cotton and linen may be boiled—strong alkalies will not injure them unless allowed to dry in the fibers, while strong acids will readily destroy them. Weak acids may be used on them if used quickly and then neutralized.

If a garment has color, attention must be given to that. Often a spot could be easily removed but for the color. Merely soaking it in water may cause it to bleed; or again, though the color is fast to water, the dye may be such that it will be affected by the chemical which would take out the spot. Dyes are of endless variety and variously affected by the same chemical; and since it is not possible to know from its color, the nature of the dye, the only thing to do is to try out the reagents to be used in removing the stain on an unexposed portion of the garment, for example, on the underside of the hem.

Reagents Used for Removing Spots and Stains:

Absorbents
Blotting Paper
Chalk
Starch
Cornmeal
Bran

These absorbents are often used for preliminary treatment to remove large quantities of staining substance. For example, if a bottle of ink is spilled, most of the ink can be absorbed quickly with cornmeal or bran. Blood may be absorbed with starch, grease or wax with blotting paper

and a hot iron. After such treatment, the remaining stain may have to be removed by other methods.

Solvents
- Water
- Organic Solvents
  - Gasoline
  - Benzine
  - Benzole
  - Turpentine
  - Alcohol
  - Chloroform
  - Ether
  - Carbon-Tetrachloride

Water is the universal solvent. However, it often affects the finish of the cloth and will not readily dissolve substances such as grease or oils, in which case organic solvents (such as gasoline, alcohol, or ether) should be used.

Acids and Alkalies
- Acids
  - Oxalic—Saturated solution
  - Acetic—10% solution
  - Lemon Juice
  - Vinegar
- Alkalies
  - Ammonia—Dilute
  - Sodium bicarbonate (Baking soda)
  - Ammonium carbonate

Any acid will neutralize or destroy the action of any alkaline substance and vice versa. Therefore, if a garment has been spotted with an acid substance, touch the spots with ammonia. If spotted with alkali, touch the spots with dilute oxalic or acetic acid.

Bleaching Agents
- Hydrogen Peroxide

This may be used on all fibers. It is especially suitable for silk and wool.

- Borax

Use only on cotton or linen.

Javelle Water

Use only on cotton or linen. Javelle water may be purchased at the drug store, or it may be made as follows:

1 lb. sodium carbonate (Sal Soda)

¼ lb. chloride of lime

2 qts. cold water

Allow this mixture to stand for several hours. Then pour off the clear liquid for use. Keep in a dark place.

To obtain the most satisfactory results apply Javelle water to a stain and allow it to remain for about a minute, then treat it with oxalic acid. Let stand for a few seconds and rinse thoroughly.

Methods of Applying Reagents: There are three methods for removing stains—laundering, sponging and spotting. The method chosen will be determined by the nature of the spot or stain, and the fabric.

Laundering: Soak the stain for several hours in cold water, if cotton or linen; or lukewarm water, if wool or silk. Rub with

a neutral soap if necessary, then launder the garment in the usual way. This method can be used only if the color is fast.

Sponging: Place the stained material wrong side up on a pad made of several thicknesses of clean white soft cloth or blotter. This is the best method for applying solvents, such as gasoline, carbon tetrachloride, and benzole. The cloth or blotter will absorb any superfluous liquid as well as any grease or substance to be removed and also prevent spreading. Sponge the spot gently with a soft white cloth; or better, with a piece of material like the garment if it is colored, for it may prevent the removal of color from the garment. Change the pad as soon as it becomes soiled.

Spotting: This method is best when chemical reagents must be used. One should work quickly, for most of them will injure fabrics more or less if allowed to remain in contact any length of time. Place the stained fabric over a pad of soft white cloth or blotter and apply a few drops of the chemical with a medicine dropper. After a few moments rinse thoroughly with clear water. If necessary repeat the process but be sure always to rinse thoroughly. Instead of using the pad,

the stained portion of the fabric may be gently stretched over a small bowl.

Specific Spots and Stains:

Acid Substances sometimes change or destroy the color of dyed materials in which case the color can often be restored by neutralizing the acid with an alkali. Acids rarely stain white fabrics but can injure the fibers.

(1) Rinse the spot with water, then neutralize the acid with ammonia. Rinse again thoroughly.

(2) Sprinkle the stain on both sides with sodium bicarbonate (baking soda) and moisten with water and allow to stand. Rinse with water.

(3) Ammonium carbonate may be used in the same way.

Alkalies may also change or destroy the color of the fabric or will destroy silk and wool. Rinse the spots thoroughly and apply one of the following agents:

(1) Lemon juice—as long as the spot is alkaline lemon juice will remain yellow in color, but the color will disappear when the spot becomes acid.

(2) Vinegar.

(3) Dilute acetic acid.
Rinse thoroughly after using reagent.

Blood is of a protein nature. Heat coagulates proteins, therefore, hot water will set blood stains if applied before the protein is removed. Use one of the following:

(1) Cold water—soak the stain in cold or lukewarm water until it turns light brown in color. Then wash in hot soap suds as in ordinary laundering. Stains on wool and silk should be sponged with lukewarm water.

(2) Ammonia (for washable materials)—Add two tablespoonfuls of household ammonia to one gallon of water. Soak the stains in this and then launder.

(3) Hydrogen peroxide—This will often remove the last trace of a stain, and can be used on wool and silk providing it does not change the color of the fabric.

(4) Javelle water—May be used as a last resort.

Candle Wax consists of paraffin and a dye. Cover the spot with a blotting paper and press with a warm iron. This will remove

most of the paraffin. Then sponge with alcohol or some other organic solvent to remove the coloring matter.

Coffee can be removed by the use of one of the following agents:

(1) Boiling water poured from a height. This is effective in removing fresh stains from cotton or linen.

(2) Sponge silk or wool with lukewarm water. If a grease spot from cream remains, sponge with an organic solvent.

(3) Ordinary laundering will remove most coffee stains.

Chocolate or Cocoa can be removed as follows:

(1) Ordinary laundering.

(2) Borax and cold water—This method can be applied only to washable material. Sprinkle the stain with borax and soak in cold water. Rinse in boiling water.

(3) Sponge with lukewarm water. Any grease spots remaining may be removed by sponging with an organic solvent.

Fruit Stains—at least, nearly all of them—when fresh can be removed by boil-

ing water. They are difficult to remove when dry. Most of them are set by alkalies, therefore it is wise to avoid the use of soap.

(1) Boiling water for white or fast colored fabrics. Stretch the stained material over a bowl and pour boiling water upon it from a height. A little rubbing between treatments may help.

(2) Warm water for silk or wool. Sponge the stain.

(3) Lemon juice and sunlight.

(4) Dilute acetic acid or oxalic acid. Apply the acid solution and then treat with boiling water.

(5) Hydrogen peroxide made very slightly alkaline with ammonia. This can be used on silk and wool after sponging with warm water.

(6) Javelle water—Use only on cotton and linen.

Grass or foliage stains are due to the green coloring matter, the chlorophyl, in the plants. This is soluble in alcohol and other organic solvents but is insoluble in water.

(1) Alcohol—Apply by sponging.

(2) Hot water and soap as in ordinary laundering will often mechanically remove the stain.

Grease can be removed by one of the following:

(1) Warm water and soap as in ordinary laundering will remove grease spots from washable materials.

(2) Absorbents—Blotting paper, French chalk or white talcum powder will remove much of the grease from a delicate fabric; cornmeal or salt are good for rugs or coarse materials. Spread a layer of the absorbent material over the stain and work it about gently; then shake or brush it off and repeat until the stain is removed.

(3) Organic solvents—Carbon tetrachloride and chloroform are excellent grease solvents. Benzole is also very good. Sponge the stain gently with the solvent over a pad until dry to prevent leaving a ring.

Inks for writing vary widely in composition, therefore, no one agent will remove all ink stains.

(1) Absorbents—If a large quantity of

ink is spilled, spread cornmeal, salt, French chalk, bran, or talcum powder thickly over the spot. This will absorb the ink and prevent it from spreading. Renew the absorbent as it becomes soiled. When the dry absorbent ceases to take up the ink make it into a paste with water and apply.

(2) Milk—Soak the stain for a day or so in milk, changing the milk when it becomes discolored.

(3) Oxalic Acid—Apply oxalic acid and allow to stand for a minute, then rinse with water. Add a few drops of ammonia and rinse again thoroughly. Repeat if necessary.

(4) Hydrogen peroxide — Occasionally this is helpful.

(5) Javelle water—Apply Javelle water and allow it to act for about a minute. Then apply oxalic acid. Rinse thoroughly. Repeat this treatment as many times as is necessary.

Iodine stains can be removed with:

(1) Ammonia.
(2) Alcohol.

(3) Boiling for five or ten minutes (if on a wash material).

Iron rust stains are treated thus:

(1) Oxalic acid—Apply oxalic acid, a few drops at a time until the stain appears a bright yellow, then rinse thoroughly with hot water. Neutralize any remaining acid with ammonia and rinse again.

(2) Lemon juice and salt—Sprinkle the stain with salt, moisten with lemon juice, and place in the sun. Add more lemon juice and salt from time to time. Wash thoroughly.

Meat juices and gravies are similar to blood stains, therefore use the same precautions and methods for removing them. Grease spots sometimes remain after the meat stains are removed. Remove these with organic solvents.

Mildew is removed as follows:

(1) Soap and water as in ordinary laundering, then bleach in the sun.

(2) Sour milk—Soak the stains over night and then place in the sun. Repeat the treatment several times.

(3) Lemon juice—Moisten the stain with lemon iuice and hang in the sun.

(4) Javelle water—This is most effective for old stains. Apply the Javelle water and allow it to remain on the stain for one minute. Then apply oxalic acid. Rinse thoroughly. Repeat the treatment if necessary.

Milk and Cream spots are similar to those from blood and meat juices. They contain protein.

(1) Cold or lukewarm water should be used to remove the protein. Follow this treatment with hot water and soap.

(2) Cold or lukewarm water followed by chloroform, carbon tetrachloride, gasoline, or other grease solvent.

Mud spots should be brushed carefully before treating and then one of the following agents applied:

(1) Soap and water as in laundering.

(2) Alcohol, gasoline or benzine.

Paint and Varnish should be treated by scraping off as much of the paint or varnish as possible and then apply one of the following agents:

(1) Soap and water will often wash out fresh stains.

(2) Turpentine—Sponge the stains with turpentine and rinse with turpentine.

(3) Carbon-tetrachloride, chloroform, or benzole.

(4) A mixture of benzole and alcohol.

Perspiration often changes the color of a fabric, which color can sometimes be restored. While the perspiration from most of the body is acid, that from the armpits is alkaline. Therefore, use a weak acid or weak alkali to neutralize it according to the source.

To remove perspiration stains from white goods:

(1) Soap and water, then hang in the sun.

(2) Javelle water.

Tar, Road Oil, Etc., can be removed by the following:

(1) Turpentine.

(2) Turpentine, followed by washing in soap and hot water.

(3) Benzole.

(4) Carbon-tetrachloride.

(5) Lard. Rub the lard into the stain, then wash in hot soapsuds.

Tea should be treated as follows:

(1) Borax and boiling water. Soak in a

borax solution, then rinse in boiling water.

(2) Strong soap solution. Boil the stain in this solution.

(3) Lemon juice and sunlight.

(4) Javelle water.

Water spots some materials. The water probably dissolves some of the dressing, distributing it unevenly and, on evaporating, rings remain. The only satisfactory method for removing such spots is to dampen the entire garment and press while damp, or steam it thoroughly.

DYEING MATERIALS

How about the streaked and faded dresses and dresses of an unbecoming color? Do you know how to dye them? There is something so satisfactory in turning the dingy fabrics into smart new shades or subduing the glaring color of a dress that you simply can't wear.

Here are some helps that will save you time and help you to always have good results.

Be Sure the Dye Suits the Goods: Not all dyes are alike. Some dyes are made just for woolen and some just for cotton or linen. Other dyes are good for either an

animal or cotton texture. Make sure you know what the texture of your material is. Determine whether it is all wool, cotton, silk or linen, or whether it is a mixture. See Testing Materials page 78. Read the label on the package of dye and see if the dye is suited to your goods.

Weigh your goods. One package of dye may not be enough. Read the directions on the package and make sure. *Don't skimp your dye if you want a dark shade.*

Wash the Garment Before Dyeing: The garment or material must be washed well before it is dyed. If there are spots of dirt on the material, the dye is apt to settle into them and they will show after the garment is dyed. Wash the garment with soap and water, rinse in clear water. Wring out the garment and *put it into the dye pot while it is wet.*

The Container: Use a large container. Any pot, pan or wash boiler will do that is not galvanized. It is a good plan to put water into the container and the material in, and see if it is sufficiently large so that the material is well covered with the water. There must be room also to stir the goods around and lift it up and spread it around. You need two

sticks to lift and stir the goods while it is being dyed. After you have tested the size of the container, wring out the garment or material.

Dissolve the Dye Before Putting in the Material: Put water enough in the

container to well cover the goods, and heat the water until it is lukewarm. Then stir in the dye. Keep stirring until it is all dissolved, which probably will be when the water starts to steam. You can tell if all of the dye is dissolved by taking a spoonful of it up and letting the fluid run off the spoon gradually. If the fluid appears a clear color, and there are no particles in it, the dye is dissolved.

There is danger of the goods spotting if the dye is not dissolved when the material is put in. Put the goods in wet. The cooler the dye is, the better. If the dye is boiling, it attaches itself quickly to the material, and will settle in spots before you can submerge the whole garment.

Stir the goods continually, lifting it up and pulling it apart, and spreading it out. Do not cram the goods down into the bottom of the dye pot.

Goods Looks Lighter After it is Dried: Remember that the goods will dry very much lighter than it looks in the pot. Wash the goods thoroughly after taking it out of the dye pot. Woolens, cottons and linens ought to be washed with soap and water. Wash silk in clear water. *Keep rinsing until the water runs clear.*

Pressing Before the Goods is Dry: Don't let the wrinkles dry in the garment. Press them off while they are quite damp. Always press woolens from the wrong side or, if you are pressing from the right side, cover the material with a damp cloth. Press silk with a lukewarm iron. A hot iron rots it.

To Lighten the Shade: If the goods turns out darker than you anticipated you can lighten it by washing it in a strong suds made of yellow laundry soap. If this does not give the desired result, boil the material in soapy water, using yellow soap.

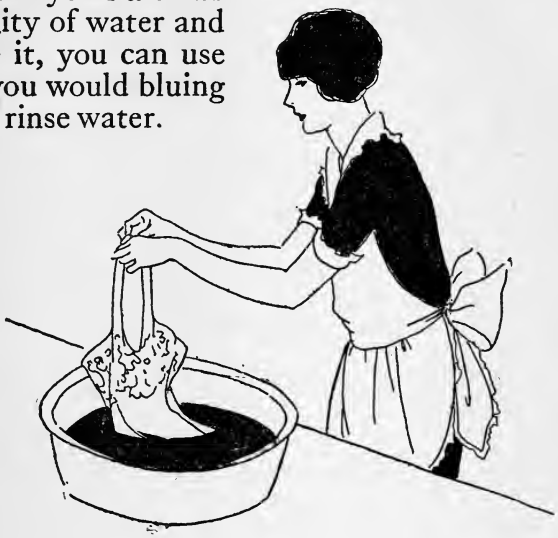
Matching Shades: It is practically impossible to dye goods to exactly match a shade of another piece of goods. Dye all materials that you want to match at one time.

If Goods is Streaked: The best results will be obtained if you dye it a darker shade of its original color. If you try to dye it a different color, the streaks will probably show.

Cold Water Dyeing: This means coloring without the boiling process. It is satisfactory for light shades, and is especially good for tinting silks.

There are many good cold water dyes and

soaps on the market, or you can use the regular dye. If you dissolve a quantity of the regular dye in a small quantity of water and bottle it, you can use it as you would bluing in the rinse water.



Choosing the Color: The original color of the goods influences the new color. You can't dye a piece of goods a lighter shade of any color. For instance, it is impossible to dye navy blue a medium or light shade of red. The result would be purple, as blue and red combined make a purple.

Here is a little chart of colors that will tell

you just what to expect when you are dyeing over an old shade:

Red dye on yellow material gives scarlet.

Pink dye on light yellow material gives shell pink.

Red dye on an orange material gives a light bright red.

Pink dye on an orange material gives a coral pink.

Red dye on brown material gives a red henna.

Red dye on dark blue material gives purple.

Pink dye on light blue material gives lavender.

Red dye on purple material gives a reddish purple.

Red dye on green goods gives brown.

Red dye on gray gives a dull red.

Red dye on taupe goods gives a darker red.

Blue dye on yellow goods gives green.

Blue dye on orange goods gives greenish blue.

Blue dye on brown goods gives dull blue.

Light blue dye on light yellow gives Nile green.

Blue dye on green goods gives bottle green.

Blue dye on purple goods gives a bluish purple.

Yellow dye on brown goods gives golden brown.

Yellow dye on purple goods gives greenish brown.

Yellow dye on green goods gives bright green.

Brown dye on orange goods gives tobacco brown.

Brown dye on purple goods gives chocolate brown.

Brown dye on green goods gives olive green.

Orange dye on purple goods gives light reddish brown.

Orange dye on green material gives myrtle green.

Green dye on purple material gives dull dark green.

The same result holds true if you reverse the colors above, that is, using yellow dye on red goods produces scarlet, and so on down the table. It will give you the key to mixing colors, too. If you mix red and yellow dye, it will dye white goods scarlet, etc.

Natural silks such as pongee will not take a jet black. It is wise not to attempt to dye them black. They take an unattractive blue black.

Overdyeing: By overdyeing, I mean dye-

ing over an old shade. These are a few of the safe choices you may make: Black will cover any color. However, the original color of the goods will influence the kind of black that you produce. For instance, if you dye red material black, you are apt to get a rusty black. In order to counteract this, add the complementary color to the black dye. In this case, it would mean adding green to the red dye. You know when you mix complementary colors in equal proportions and in their brightest shades, it produces black.

Navy blue will cover almost any shade except black.

Dark brown will cover any color except black.

Dark green will cover any medium or light shade.

Garnet will cover any medium shade except navy blue.

Light blue, light green, pink or yellow will only cover white or a very delicate shade.

Purple will cover only light shades.

Orange will cover only very pale shades or white.

Gray will cover only white.

Bleaching: If you want to remove the

color in cotton or linen goods before dyeing them, try this plan: boil the goods for one hour in a solution of strong washing powder or sal soda. Rinse thoroughly. Then add a teaspoonful of baking soda and teaspoonful of chloride of lime to a quart of boiling water. Soak the material in this solution until the color is sufficiently removed. Rinse thoroughly and spread in the sun to dry. Then boil the material to remove any of the lime. It must be remembered that this process will weaken the fiber of the material somewhat.

Woolen materials or silk can be bleached by sulphur fumes. This can be done by hanging the material or garments in a closet and burning a sulphur candle under them. The sulphur candles sold for disinfecting will do. Remember in doing this, that the sulphur fumes are poisonous. Do not go into the closet until it is well aired.

PART III

EASY MAKE-OVERS

Fig. (*120*) *Contrasting bands make an old waist into an overblouse*

Get one hundred per cent. wear out of your clothes!

That doesn't mean to wear them till they fall apart whether they are in style or out. You really are not getting one hundred per

Fig. (*121*) *Gingham collars and cuffs will freshen up a batiste blouse*

cent. out of your clothes, unless you enjoy wearing them and they make you look your best.

Of course, no one really enjoys parading around in clothes that speak right up and

Fig. (*122*) *The too-tight waist can be made larger with insets*

say "We made our appearance season before last!" But then, you don't have to wear that variety of clothes any more—not if you are handy with the needle and use a little imagination.

See your clothes not as they are but as they ought to be.

Making-over need not be a tedious process of ripping and pressing and turning and com-

Fig. (123) A front panel is an easy way of increasing the size of a lingerie waist

pletely recutting. Touching-up is the most successful way of making-over. Just a new collar, a skirt panel or a little embroidery will

Fig. (*124*) *A V-neck can be made high if you add a bosom*

often change a nondescript garment into a smart one.

Here are a few suggestions that you may be able to apply to the clothes that have taken the back hooks in your closet.

Giving the Tuck-in Blouse an Over-the-Skirt Style: If you happen to have a chiffon blouse left from the time when all chiffon blouses tucked sedately inside the top of the skirt, add a band and have an over-blouse.

Fig. 120 gives the idea of how to do it. Cut off the lower edge of your blouse until it hangs an equal distance from the floor all the way

Fig. (125) Pin tucked panels add a pretty trimming as well as making a skirt larger

around. Then add straight bands, front and back and fasten them with buttons at the sides. Or, just use snaps and sew on the buttons for trimming.

Fig. (126) A center-front inset panel is another way of enlarging a skirt

If you can't match the color of your blouse in chiffon use a contrasting shade. Perhaps your blouse is tan and you have a navy blue suit. In this case, overbands of navy blue chiffon would be prettier than a matching shade.

A binding at the neck and cuffs of the contrasting material will add to the appearance of the waist.

Gingham for Collar and Cuffs: The odds and ends from one of your summer ging-

ham frocks will give an old high-collared batiste blouse just the right touch.

Checked gingham, is especially nice for the round, flat Eton collar. Even pongee and

Fig. (*127*) *Even if you have to add a yoke to the skirt it wont show if you wear it with an overblouse*

crepe de chine waists have the gingham trimming.

The Blouse that is Tight: A pleated inset of the blouse material at the side front is

Fig. (128) Inset bands are an easy way of lengthening a skirt

a smart way of remending the too-tight blouse. Fig. 122 shows a white crepe de chine that has pleated insets of striped crepe de chine added. A bias of the striped crepe

Fig. (129) Lace side panels will make a nondescript silk frock smart

de chine is also used to bind the collar and cuffs.

Another way of making a tight blouse fuller across the front is to add a panel.

Fig. (*130*) *Fabric flowers are one of the smart waistline finishes*

(See Fig. 123.) This method is especially good for remodelling a lingerie blouse of voile or batiste.

Making a V-neck Round: You may have several V-neck wash blouses that you wish were high necks with flat round collars

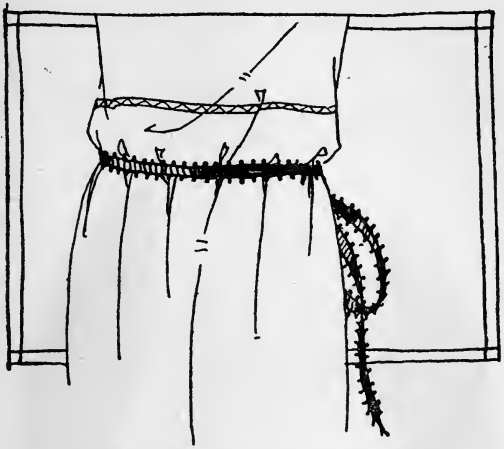


Fig. (131) A high waistline made long

that all the girls are wearing. Well, the answer is, add a bosom front and the collar of your heart's desire. It can easily be done, you know.

If your blouse is a white batiste, you can make your trimmings and bosom front of colored organdie, gingham or dotted swiss. (See Fig. 124.)

The Too-Tight Skirt: Pin-tucked panels at the sides is a practical way of making a small skirt larger. Besides giving style, the tucks make it possible to piece the panels as much as you please. The joinings

will never show under the tucks. (See Fig. 125.)

Another way of enlarging a skirt is to add a center-front inset panel. (See Fig. 126.) Such a style is good looking in cottons or silk. For instance, you might make the

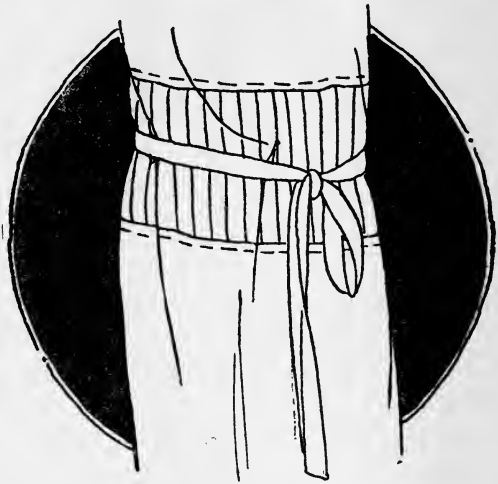


Fig. (132) A waistline dress can be made straight hanging by adding an inset section

inset panel in a blue crepe de chine, white, tan or gray and use blue crepe de chine covered buttons at the center-front. Of course, the waist of the dress ought to have a matching panel.

If a Skirt is Tight at the Waistline, raise it and cut a little off the top—provided of course, there is material enough in the hem to lengthen it. If the skirt is too short to

Fig. (*133*) *Even the deep V-neck is collarless*

raise, cut off the top and add a straight piece of lining at the top, gathering it to the skirt belt. Such a skirt can be worn with an over-blouse. (See Fig. 127.)

To Make a Skirt Narrower: Try on the skirt and pin out the surplice goods in the seams. Stitch along the pinned lines and cut off the extra goods.

Fig. (134) Oval and round necks are bound

To Lengthen a Skirt: add inset bands. (See Fig. 128.) This illustration shows an organdie dress lengthened with dotted swiss bands but the same idea can be used for other

material. Gingham might be lengthened with tucked organdie bands. Crepe de chine could be lengthened with pleated chiffon bands. Even fine serge or velour would look attractive with pleated chiffon insets.

Overpanels Offer Possibilities: If you have a plain silk slip, dress it up with over

Fig. (135) Binding or cording is the best finish for a square neck

panels of thread lace. You can make a plain little frock into an elaborate afternoon or evening costume with just a yard and a half of lace divided and made into panels for the sides of the dress. (See Fig. 129.)

Waistlines are Important: The wrong waistline finish will take all the style out of a

dress. Waistlines must be loose and long. If the dress is fancy then the waistline demands nothing more elaborate than a narrow material sash or a narrow ribbon girdle. However, when the dress is unadorned then waistlines go in for all sorts of frivolities. One of the favorite fancy waistlines is made

Fig. (136) Cut off the tight silk sleeve and add a thread lace frill

of a series of material flowers. These are of goods the same as the dress. It is a finish that may be safely copied in cotton or silk. (See Fig. 130.)

Fagot a piece to the lower edge of a blouse to give the new long-waisted look. (See Fig. 131.)

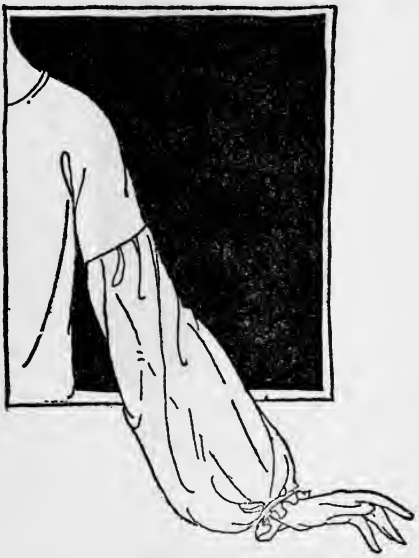


Fig. (137) A chiffon puff is stylish for a silk or velvet frock

Making a Waistline Dress Straight Hanging: Avoid the pinched in waisty look. Fashion is designing on straighter, bulkier lines. If you have a normal waistline dress, add a straight section at the waistline, to give it a straight hanging appearance. Fig. 132 shows a cloth dress that has been treated in this way.

Fig. (138) Slashed sleeves will add style to a cloth frock

Fig. (*139*) *The dress that is worn under the arms can be converted into a sleeveless dress*

Fig. (*140*) *Try adding a crepe silk top to the cloth dress that is tight through the upper part*

Fig. (141) New sides of contrasting material will also help out the too-tight dress

Fig. (*142*) *A suit can easily be changed into a coat dress*

Fig. (143) A skirt and coat suit can be made into a coat and dress suit by attaching the skirt to a silk overblouse

Fig. (*144*) *The three-piece suit with the jacket on*

The inset section is pleated chiffon in a matching shade.

To accomplish such a result, rip your waist and skirt at the waist line. Try on the waist and cut it off an even distance from the floor all the way around. Lap the lower edge of the waist over the pleated section and stitch

Fig. (*145*) *A little girl's dress can be lengthened with a scalloped band*

along the edge of the cloth. Cut off the top of the skirt and join it to the bottom of the pleated section, lapping it over the pleated section. If you have material enough to make a narrow material sash, it will add to the style of the dress. If you are short of goods,

Fig. (146) Fagotting is another way of letting down a frock

wear the dress with a fancy metal or composition girdle.

Dresses are Collarless: Just eliminating trimming from an old dress, adds style these days. There is the question of collars. There really aren't any you know. V-necks, round

Fig. (147) Try lattice work for letting down a silk or cloth frock

Fig. (*148*) *The tight dress will often work over into a skirt and trimming for an overblouse*

neck, bateau necks and square necks have taken to bindings. (See Figs. 133, 134, 135.) Just a bias fold of goods will add more style than an elaborate and expensive collar.

Fig. (149) A man's worn shirt makes a nice frock for Miss Three-Year-Old

Sleeves are Fancy: If you have a silk frock with a long tight sleeve, cut it off cap length, and add a frill of lace or a puff of chiffon. (See Figs. 136 and 137).

Your cloth frock, too, will be the smarter for having a long sleeve, slashed at the back and gathered into a narrow band cuff. (See Fig. 138.)

If Your Dress Is Worn Under the Arms, make a sleeveless dress of it. This gives an opportunity to cut the armhole low. (See Fig. 139.)

For the Dress with Tight Waist, add a long-waisted upper portion and use the old waist for trimming. Fig. 140 shows a twill dress that is remodelled with canton crepe body part, bands of the twill being used to trim the waist.

Another way of making a tight waist larger is to add side sections. (See Fig. 141.) Here paisley silk in straight side sections gives an old crepe silk an up-to-date style, as well as making it large enough for comfort.

Making a Suit into a Dress: If you have a suit too many and are a dress short, convert your suit into a dress. Almost any suit can

be made into a dress similar to Fig. 142. It isn't necessary to rip the suit completely apart, either.

The skirt will probably do just as it is. Cut away the front of the coat to give a panel front effect and fit the sleeves. Wear the dress with a lingerie blouse or vest.

Making Your Old Suit Three-piece: Any coat and skirt suit can be made into the so-called three-piece coat and dress suit by adding a silk top to the skirt. It is just a matter of attaching the top of the skirt to the bottom of an overblouse.

Canton crepe is a very good silk to use for the upper part of the dress. The material that is cut off the top of the skirt can be used for band trimming on the upper. (See Fig. 143.)

It is considered quite smart to have the blouse part of the dress and the lining of the coat match. Often, too, they are contrasting color to the suit material. A black or dark blue twill or velour suit might have a waist and coat lining of gray beige, royal blue or henna. Fig. 144 shows the three-piece suit, worn with the jacket.

Lengthening a Little Girl's Dress: Organdie and other light cotton stuffs can be lengthened with a double scalloped fold of fine net. (See Fig. 145.) And silk frocks can be lengthened by splitting the material and fagotting it together. (See Fig. 146.)

Lattice-work trimming is another way of letting down Mary's frock whether it is cloth, cotton or silk. (Fig. 147.)

If the dress is tight as well as short, use the waist for trimming and join the skirt to an underbody. It can be worn with a blouse. trimmed with the skirt material. (See Fig. 148.)

A Child's Frock from a Man's Shirt: Those shirts that are frayed at the neck and cuffs will make perfectly good little frocks for Miss Three-year-old. Use the back of the shirt for the front of the dress and the fronts of the shirt for the backs of the dress. (See Fig. 149).

These make-over problems are a good review for some of the things you studied in the other eleven lessons. Even if you haven't clothes to make over, see if you can copy all the make-over styles shown.

Study the lessons in their consecutive order.

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